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James Francis Cooke

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PADEREWSKI

THE MUSIC AND MUSICIANS OF POLAND

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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THE ETUDE

"Always in the Lead"

Theo. Presser Co., Publishers, Philadelphia, Pa.

THE ETUDE

FEBRUARY, 1915 VOL. XXXIII No. 2

TRAGIC POLAND AND ITS MUSICAL GLORY.

THE centuries old morning hymns, the quaint *Hajnalys*, chanted from the towers of old Cracow, waken the people to a new day in the pathetic history of one of the most wonderful countries of the world. Within her borders the sons of Poland are now fighting, blood against blood, for those very powers which only a few score years ago robbed Poland of its national rights, to leave it to-day the Belgium of the East, the bitter spectacle of the centuries.

Thousands of Americans, warmed by the valorous assistance of able Poles who came to America to take part in our own struggle for freedom, pray for the restoration of Poland. If you would gain an idea of the potentialities of the Polish people buy that remarkable book entitled "Poland, a Study of the Land, the People and the Literature," by the brilliant Danish Jewish critic, George Brandes. You will leave its pages burning with good old-fashioned indignation. To think that such a people should be ruled over by any other government than one of their own, no matter how great, how good or how powerful that government might be!

Those who now feel that the tragedy of Poland is ending and that a new Poland may spring from the ashes of what that daring writer, Michael Monaghan, has called "The Last War of the Kings," must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully able musicians. While there have been great men in large number in other branches of Polish accomplishment—among them giants like Hendrik Sienkiewicz—the world at large has not failed to note that music is the art in which the genius of Poland has received its greatest recognition. Who can estimate music's debt to the land of Chopin and Paderewski?

CAPITALIZING LEISURE.

JAMES A. GARFIELD, teacher, soldier, President of the United States, said at the Chautauqua Assembly in 1880: "The American people are gaining leisure; upon the use of this leisure the future of the nation will depend." Are you impressed with the far seeing wisdom of our martyred statesman? Do you perceive that some thirty years after Garfield's day we are getting more and more leisure all the time? Do you realize that it is little more than a half a century since the household art of spinning, weaving, baking, tailoring, etc., were taken from the home to great factories where for years employers ground the very lives out of men, women and children to make fortunes for themselves? Do you know that the bronze arm of labor has taken hold of legislators and forced them to provide an eight hour day, better care of women workers and freedom for the child at school age? Have you observed that there is a still greater force than labor at work making for more leisure for all of us?

Scientific business training has shown business men that leisure is invaluable, that profits are greater where workers have more time they "can call their own." Of course there are certain businesses which demand long hours and close attendance for their successful conduct, but there are others where the same work can be done in fewer hours provided the workers are enthusiastic enough. On the 11th of last July merchants in some eastern cities concluded that it would pay them to close their stores all day Saturday during the summer. Accordingly thousands of workers had eight glorious days of leisure added to their lives. Such a course in other businesses would have been ruinous, but for these merchants those eight days meant that their workers would be reinforced for a more exacting business campaign during the coming winter.

Indeed everything points to more leisure for all workers in the future. Every musician should see that he commands a certain time away from his regular work in which he may recreate his body, refresh his mind and advance himself along some line apart from music. Selling time as he does he hesitates to reserve any for himself. All of his stock in trade is parceled out to some one else and he does not even take time to make proper business plans or adopt some study that will put him ahead in the world. One might safely say that success depends upon the proper utilization of leisure. Capitalize your leisure and you will be drawing big dividends before you know it.

To those whose businesses allow them ever increasing leisure may we not suggest music as one of the most profitable occupations for self advancement. More leisure, more music, make that your motto and life will be better for you.

A PURLOINED EDITORIAL.

SOMETIMES we see something so good that we want to share it with our readers. This happened when we took the July 6th, 1914, edition of *The Independent* out of our mail box and read the leading editorial. *The Independent* has been issued for sixty-five years. Its outlook is broad and its policy uplifting. We have purloined part of the editorial we mentioned. We endorse every word of it.

"It is well to be graduated from the grammar school. That gives something of an education. It is very desirable then, if possible, for a boy or girl with the least bit of ambition, to pass to and through the high school. If then it is anything more than a ten-dollar boy or girl, it is a privilege to be allowed the thousand-dollar education which the college will allow. It is a further advantage for the choice student to take the post-graduate instruction which the universities and professional schools offer. Then the privilege of a period of study in a foreign institution and in another language is no waste of time. Fortunate is the boy or girl, with brains and will to make it worth while, to whom such manifold advantages are given.

"But all this is not necessary in order to get real culture and a genuine education. Shakespeare did not have it. Milton did have what corresponds to it. Milton had the culture of books and schools and travel. Shakespeare had the mental training which came to one who made the most of contact with men and rubbing against the world. A student he must have been, a reader of books, a listener to the addresses of statesmen and the converse of the best culture of his day. His was an anticipative Chautauqua education.

"We have now evening schools and correspondence schools, and university extension courses, the Chautauqua lectures and books of instruction in various branches of learning, which will give to the student at home very much of what he would otherwise miss by his inability to go to a university.

"All that we can learn at a university we can learn from printed books and journals. It is from books and journals that college professors get their knowledge, or most of it. In a good public library the same sources of information are open to any one who cares to look for them. He will not find it on the ball-field or in the best selling novels. It means real study, and study is not confined to schools. One can be a worthy and successful student at home.

"We do not expect many of those who pursue home courses of study to be like Shakespeare or Edison, or to add by their investigations to the sum of human knowledge. But what they can expect is to be competent, intelligent, or even learned men and women.

Instructive One Minute Paragraphs for Busy Music Workers

Facts About Musical Belgium

THE Cathedral at Rheims possesses an organ built by Oudin Hestre in 1481. It is considered a masterpiece of its kind.

Louvain was the birthplace of Charles Auguste de Bériot, the famous violinist (1802-1870). De Bériot's latter years were spent in much misery due to loss of sight and a withered left arm.

Liége was the birthplace of two musicians of first eminence, André Grétry (1741-1813), and Cesar Franck (1822-90). Grétry was a special favorite with Napoleon Bonaparte, who bestowed upon him a pension of 4,000 francs a year and made him a Chevalier of the Legion of Honor.

Liége may also be regarded as the centre of the famous Belgian school of violin-playing. Among the eminent violinists born there are Hubert Léonard, César Thomson, Ovide Musin, Francois Herbert Prume and Eugene Ysaye.

Francois Joseph Gossec (1734-1829), the famous Belgian composer, was so fond of music as a child that he is said to have manufactured a fiddle for himself out of a sabot (a wooden shoe), making the strings of horse-hair.

To Develop "Pearly" Runs

BY E. A. GEST.

THE adjective "pearly" as applied to music is not a very accurate term, and is somewhat overworked, yet it is used to describe a certain quality, and every one understands the quality referred to where the word is used.

One very good way to acquire this quality in runs and rapid passages is to play such passages at various rates of speed, but VERY soft—not the degree of tone that *p* or *mp* would indicate, but what might be under, stood by *pppppp*.

It is very difficult to play a passage with this light tone, and keep it under perfect control. Some keys will be struck with an *fz* bang, while others will not be sounded at all. On this account we can more readily tell which are the weak fingers and the awkward hand positions—the object being, of course, to strike all keys with a perfectly even, light tone.

A few moments spent in this manner every day will go far towards making the runs and scale passages sound even, liquid and pearly.

Do You Know?

"FATHER KEMP," the founder of the "Old Folks' Singin' Skewl," was a shoe dealer in Boston. He was born at Wellfleet, Mass., 1820, and died in Boston, 1897.

Rev. Charles Wesley, author of *Jesu, Lover of My Soul, Love divine, all love excelling, Hark, the herald angels sing*, etc., wrote in all over 6,000 hymns.

Handel's *Largo* has come to be regarded as a sacred melody. As a matter of fact, however, it is a tune from an opera. It is the aria *Ombra mai fu* from Handel's Xerxes.

Probably the first person to employ a gong in a modern orchestral work was Francois Joseph Gossec, the Belgian composer contemporary with Gretry and Rameau. He employed it in music written for the funeral of Mirabeau.

The rasping effect on a violin or other stringed instrument when a string is defective is known as a "wolf." The same term is sometimes applied to a discord produced when playing in certain keys on an organ not tuned in equal temperament. The harsh squeak produced on a reed instrument, such as the clarinet, by bad blowing is known as a "goose."

A flute is not usually an expensive instrument, but it can be made so if necessary. Probably the most expensive flute on record is that bought by Ismenias of Thebes, a city in ancient Egypt. This gentleman is said to have paid three talents—approximately $2,700—**for a flute.**

Mendelssohn's Interested Listener

IN his extremely interesting volume of reminiscences, *Pages from an Unwritten Diary*, Sir Charles Villiers Stanford recounts the following Mendelssohn story which he got from Joachim, and which Joachim heard from Mendelssohn in person. When Mendelssohn visited Italy, in 1831, he had an introduction to the wife of the military commandant at Milan, Dorothea von Ortmann, the intimate friend of Beethoven. Her name is immortalized on the title-page of the Sonata, Opus 101. Mendelssohn was invited to her house, and had played her own special sonata and a great deal of Beethoven besides, when a little modest Austrian official who had been sitting in the corner came up and said timidly, "Ach! Wollen sie nicht etwas vom lieben Vater spielen?" (Won't you play something of my dear father's?)

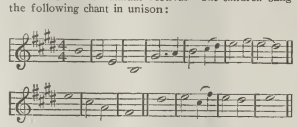
Mendelssohn: "Who was your father?"

Austrian Official: "Ach! Mozart."

"And," said Mendelssohn, "I *did* play Mozart for him, and for the rest of the evening." This little touch of filial jealousy moved him deeply.

Haydn, Dvorak and the Anglican Chant

THE Anglican chant has endured the acid test of time for so long that it is now well established among us. One of the greatest of its admirers was Josef Haydn, who happened to be in London at a time when the Charity-School children were to be at St. Paul's Cathedral on their annual festival. The children sang the following chant in unison:



"This simple and natural air," said Haydn, "gave me the greatest pleasure I ever received from music." On the other hand we learn from no less than Sir Charles Villiers Stanford that when Dvorak visited Cambridge University and went to church, he "was nearly driven crazy by the chanting of the psalms, which he thought simply a barbarous repetition of a poor tune."

Masonic Symbolism in the "Magic Flute"

THE last opera of Mozart, *Die Zauberflöte* (The Magic Flute) is supposed by many to be of Masonic import. The work was composed at a time Masons in Austria were suffering much oppression at the hands of Marie Antoinette, and Mozart was known to be an ardent Mason. The character *Queen of the Night* is supposed to represent Marie Antoinette, and the three chords with which the overture opens, and which also occur elsewhere, are supposed to have Masonic significance. The plot of the opera is so inane that it is almost impossible not to believe that it is of some symbolic significance, otherwise Mozart could hardly have lavished so much enthusiasm and so much genius upon the score. The libretto is usually ascribed to Schikaneder, but it is also said that Schikaneder practically stole it from Gieseke, an actor and singer from Brunswick. This is quite in keeping with the character of Schikaneder, who, it will be remembered permitted Mozart to die in miserable poverty while enjoying huge profits from this very opera, *Die Zauberflöte*, which owed its success almost entirely to Mozart.

A Pair of Devices for Maintaining Interest

BY W. OLIVER.

WHEN the little pupil becomes indifferent as to practice and lesson preparation you might try one of the following expedients:

First: A "Growing Measure." Take a paper ribbon like that upon which ribbon is wound. Mark it into inch lengths with a pencil or pen. Each lesson well rendered entitles the pupil to color one inch space. If it is especially well prepared a flag or star "sticker" is placed on the space.

Second: "Around the Clock Face" is more fun. On a large card trace a clock dial, and affix a pair of cardboard "hands." A perfect lesson marks the advance of good work one "hour" further on the clock, while lessons less perfect are graduated accordingly. An especially well prepared lesson thus means a longer advance on the dial. There is a real anxiety on the part of each pupil to reach the twelve o'clock sign before another of the class can do so.

How the Chinese Sang to their Ancestors

The Chinese veneration for their ancestors is well known. Carl Engel in his *Music of the Most Ancient Nations* quotes a Chinese Hymn which is very old, and which is used "in honor of the ancestors." The ceremony took place annually in a large hall of the imperial palace, in which the portraits of the former emperors were ranged upon the walls. Near the entrance on the right and left, stood the instrumental performers; opposite the entrance stood the singers; in the middle of the hall, the dancers, whose office it was to perform at a given signal some sacred evolutions. Upon a table were placed various articles used as offerings and libations. When everything was thus duly prepared, the emperor, amidst the deepest silence, entered the hall. Then at a signal on the large drum, *taokou*, the hymn, slow and solemnly sung, commenced. During the performance, the emperor knelt at assigned places, brought his offerings, and burnt incense in honor of his ancestral relations, whose spirits were supposed to be present during the solemn ceremony. All was conducted according to strictly prescribed rules, and the three parts of the hymn did not immediately follow each other, but there were intervals of silence between, until a signal directed the recommencement of the music.

The Soul of Robert Schumann

THE music of Robert Schumann is not for musical babes and sucklings. Even the pieces specially composed for children express much that is not obvious, that is far beyond the child mind. The following extract from a letter of Schumann's to his beloved Clara shows us how many subtle influences went to the making of the great master's music:

"Everything touches me that goes on in the world—politics, literature, people. I think after my own fashion of everything that can express itself through music, or can escape by means of it. This is why many of my compositions are so hard to understand, because they are bound up with very remote associations, and often very much so because everything of importance in the time takes hold of me and I must express it in musical form. And this, too, is why so few compositions satisfy my mind, because apart from all defect in craftsmanship, the ideas themselves are often on a low plain, and their expression is often commonplace. The highest that is here attained scarcely reaches to the beginning of what is aimed at in my music. The former may be a flower, the latter is a poem, so much the more spiritual; the one is an impulse of raw nature; the other the work of poetical consciousness."

Breadth in Musical Art Work

From an Interview with the world famous virtuoso composer

IGNACE JAN PADEREWSKI

[EDITOR'S NOTE.—A biography of the distinguished pianist is presented in the "Master Study" pages of this issue. THE ETUDE feels especially honored by having Mr. Paderewski represented in our Polish number through the following interview. In the biography given we have endeavored to draw the attention of our readers to this master's work as a composer. We are confident that he has already given to posterity works which can not fail to rank with the very great permanent masterpieces of all time. His wide fame as a pianist has, in a way, drawn public attention from his genius in composition. His own intellectual breadth must lend even greater interest to his observations.]

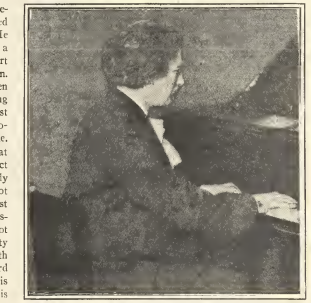
"THE call for breadth in musical art has been insistent since the earliest days of its history. Yet one can not help being conscious of the fact that the public in general is inclined to look upon all art workers as idealists confined to a narrow road very much apart from the broad pathway of life itself. As a matter of fact, the art-worker never approaches the great until he has placed himself in communication with life in all its wonderful manifestations. Take, for instance, the case of the remarkable Florentine painter Leonardo da Vinci. The average reader would probably remember him as the creator of the much discussed Mona Lisa, but he was far more than a painter. He was an architect, an engineer, a sculptor, a scientist, a mechanician, and he even made excursions into the art of music, to say nothing of that of aerial navigation. Da Vinci lived over four centuries ago, and yet even in our own time, one now and then finds well meaning individuals who fail to realize that unless the artist has the element of breadth in all his work, his productions must be, to say the least, transient in value.

"Again, we encounter the case of another great Italian artist, Michelangelo, painter, sculptor, architect and poet. Could the creator of so many amazingly beautiful art works have been as great had he not possessed the universal quality of mind which must have compelled him to develop the technic of expression in many different forms of his art. This can not be attributed so much to a kind of natural versatility as to his great breadth of vision, his communion with life in many different forms. The case of Richard Wagner is likewise one in which our attention is drawn to a remarkable exhibition of breadth. In his earliest works Wagner followed the traditions of the Italian and French opera composers. *Rienzi* is quite as spectacular in its *mise en scène* as anything that Meyerbeer ever wrote, but Wagner's broad outlook upon life soon led him to reach out for larger works. While it is frequently averred by man-critics that Wagner's music is greatly superior to his verse, we must nevertheless remember that the music of one of his earlier operas was rejected at the Paris opera and the libretto accepted for the use of another composer. In Wagner one finds not only the composer, but the poet and the creator of immortal stage pictures.

"Many of the great composers of the past have been men of such pronounced musical breadth that they could not have confined themselves to the creative branches of their work. Bach, Handel, Mozart, Beethoven, Weber, Mendelssohn, Brahms and others took great pride in their public performances. Indeed, in the early days of musical art, when the literature of the piano, for instance, was insignificant in comparison with its great present wealth, the interpreter was in many cases identical with composer. Interest centered in him because of the fact that he was gifted with the creative faculty. Bach, indeed, was not only a masterly organist but could play the violin and the clavichord in a manner which attracted wide attention. Since the time of Bach, however, the score of music has increased so enormously that if one masters the literature of one instrument he will have accomplished a great task. But he should not, however, permit this accomplishment to obliterate everything else in his life, as so many apparently think he must do. If he possesses the mind of a creator he owes it to himself and to society to develop that as well. He must keep in touch with the great movements of his time and of the past in art, science, history and philosophy. The student who sacrifices these things can never hope to climb to fame on a ladder of technic.

SERIOUS INTEREST IN STUDY.

"The need for technic must, nevertheless, not be underrated. Technic demands patient, painstaking, persistent study. Art without technic is invertebrate, shapeless, characterless. You ask me whether the Poles, for instance, are a musical people. I can only say that one constantly meets in Poland young men and women with the most exceptional musical talent—but what is talent without serious, earnest study leading to artistic and technical perfection?



PADEREWSKI AT THE KEYBOARD.

"For more than one hundred years Poland has been woefully restricted in its development. Without national resources and with limited school facilities little progress of a broad character has been possible. In the conservatory at Warsaw, for instance, we meet at once a decided difference between that institution and the great music schools at Moscow and St. Petersburg. In the Russian conservatories general educational work goes hand in hand with music, and the result is that the students receive a comprehensive course leading to high culture. If the same studies were introduced in the Warsaw schools, instruction would have to be in the Russian language and the Polish opposition to this is so great that such a plan could only meet with failure. One can but take pride in a nation that has been divided for a century, yet still maintains the integrity of its mother tongue.

"As a consequence of the educational conditions in Poland there has been in the past what might be described as a lack of ambition to develop serious works of art. The people strive to be light-hearted and much of the music one hears in the home takes its complexion from this spirit. However, there has developed in Poland during the last twenty or twenty-five years what many now regard as the new Polish school of music. Much of this is due to the efforts of that remarkable man Sigismund Noszkowski.

"Noszkowski was born in 1848. He was early fired with an intense zeal to develop the melodic resources of his native land. For a time he studied under Kiel and Raif at Berlin, but in the late eighties he became a professor at the Warsaw Conservatory. His noble attitude toward his art may be estimated from the fact that his efforts for a time were confined to the invention of a system of musical notation for the blind. His example soon inspired many younger men to work at musical creation and as a result we can point at the present moment to distinguished younger composers with really remarkable accomplishments as musicians. Among the best known I may quote such names as Szymanowski, Rozycki, Melcer. The composer Fitelberg, is frequently classed among the members of the new Polish school, despite the fact that he is properly of Russian Jewish origin.

"By the use of themes suggesting those of the folk music of Poland, these younger men, all finely equipped for their careers through exhaustive technical training, have produced new musical works which must contribute much to the fame of Poland and to the pride of the Poles. This has been accomplished, it should be remembered, despite the political and educational restrictions and notwithstanding the fact that the scarcity of means for promoting musical culture in Poland is almost ludicrous. The conservatory, for instance, has a subvention of only about four thousand dollars a year.

BREADTH THROUGH PRACTICE.

"While there are many extremely gifted musicians in Poland, the young people, like the young people of many lands, are far too inclined to look upon music as a pastime rather than as a serious study. This does not mean that the student should eliminate the joy or the pleasure from his work at the keyboard, but he should rather find his true happiness in labor of a more serious kind. In Poland the general state of the musical development is not very great, but this is not due to lack of talent. In fact the quantity of talent is in some cases surprisingly high. This is particularly the case among executive artists. They have rich imaginations and great temporary zeal but lack the inclination or ability to regard music as a serious art worthy of a great life struggle.

"Students spend too much time in playing and too little in work. It seems beyond the comprehension of many that hour after hour may be thrown away at the keyboard and little or nothing accomplished. The very essence of success is, of course, practice. But students who are gifted are very likely to be so enchanted with a composition that they dream away the priceless practice minutes without any more definite purpose than that of amusing themselves. It is human to crave pleasure and the more musical the student the more that student is inclined to revel in the musical beauties of a new work rather than to devote the practice

time to the more laborious but vastly more productive process of real hard study.

MUSIC STUDY IS WORK.

"This is often especially true of exercises, scales, arpeggios, etc. Students with monstrous technical shortcomings neglect all exercises with the sublime conceit that they are different from other mortals and can afford to do without them. They are quite willing to attempt the most difficult things in the piano repertoire. The highest peaks are nothing to them. They will essay anything before they are able to climb and the result is almost invariably disastrous. Music study is work. Those who work are the only ones in any art who ever win the greatest rewards. What could be more obvious? Still it is one of the greatest truths in all music study. It is very delightful to sit at the keyboard and revel in some great masterpiece, but when it comes to the systematic study of some exacting detail of fingering, pedaling, phrasing, touch, dynamics: that is work, and nothing but work. One can not be too emphatic on this point.

PRACTICE THAT LEADS TO BREADTH.

"One is often importuned for suggestions to help aspiring pianists in their practice. While one may welcome an opportunity to help others in this particular, there is very little that can be said. System is perhaps the most essential thing in practice. I do not mean a system that is so inelastic that it can not be instantly adapted to changing needs, but I do refer to the fact that the student who wishes to progress regularly must have some system in his daily work. He must have some design, some chart, some plan for his development. A bad plan is better than no plan. In his daily practice, however, he should see to it that he does not narrow himself. His plan should be a comprehensive one and should embrace as many things as he can possibly do superlatively well, and no more.

MUSICAL CULTURE IN THE HOME.

"Music in itself is one of the greatest forces for developing breadth in the home. Far too many students study music with the view to becoming great virtuosi. Music should be studied for itself without any great aim in view except in the cases of marvelously talented children. Again, many children might be developed into teachers or composers who would never make virtuosos. This should be very carefully considered. Most of the students assume that the career of the virtuoso is easier, more illustrious, and last but not least, more lucrative than that of the composer. But is it not better to start out to be a great composer or a great teacher and become one, rather than to strive to be a virtuoso and prove a fiasco?

"The intellectual drill which the study of music gives the child is of great educational value. There is nothing which will take its place and it is for this reason that many of the greatest educators have advocated it so highly. In addition to this the actual study of music results in almost limitless gratification in later life in the understanding of great musical masterpieces.

"I am very much impressed with the educational value of the mechanical means for representing music, such as the best piano players with the best rolls and the sound-reproducing machines with the best records. I know of one instance of a man who possessed a high class player-piano. At first he refused to have anything to do with music except that of the most popular description, such as popular songs and light operas. Gradually his taste was revolutionized and now he will not permit any trashy music in his home. This was accomplished in such a short time that I was astonished. Naturally such a man would want his children, or anyone in whom he was interested, to attend the best concerts, the best operas and secure instruction in the art of music. In other words, a person addicted to very trivial music was won over to music of the best description. His whole outlook upon the art was changed and he was made a broader man in this sense.

"I can not but feel that these mechanical means of reproducing music, in addition to carrying masterpieces, to thousands who might not otherwise be able to become acquainted with them, will at the same time develop a more widespread demand for musical instruction, for the mysteries of the most beautiful of arts will always have their fascination as well as their educational benefits."

THE ETUDE

WHO IS MUSICAL?

BY DR. EDGAR ISTEL.

[This very suggestive article appeared in a recent issue of the Leipsic *Neue Zeitschrift fur Musik* and is expressly translated for THE ETUDE by Mrs. Aubertine Woodward Moore.]

PRINCE VON BULOW, Chancellor of the German Empire from 1900 to 1909, in an address to a Vocal Teachers' Association once declared that he did not know much about music, but that, nevertheless, the singing of the society had deeply moved him. This all too modest avowal from the lips of one widely known as an appreciative patron of art no doubt meant simply that the prince was not a skilled practitioner in any special branch of music.

"I AM NOT MUSICAL."

"I am not musical" is a phrase often heard in society when an opinion is sought in regard to some prominent concert or opera performance. It is apt merely to signify: "I do not play the piano or violin, I do not torment my fellow creatures with vocal exercises," or perhaps "I have no knowledge of the laws of harmony or counterpoint." For reasons of this kind, thousands of people consider themselves forever excluded from the Temple of Art, who yet have a far greater right to enter its Holy of Holies than the vast majorities who because of their superficial culture and their empty piano-playing or singing, fondly believe they possess authority to pass judgment on any work of art whatsoever, "who is musical?" To this question the celebrated surgeon, Theodore Billroth, was the first to offer a serious answer, which may be found in a posthumous collection of noteworthy essays, edited by the late musical writer and critic, Dr. Edouard Hanslick. Dr. Billroth maintains that the fundamental physiological requirements for what we now call being musical are an innate sense of rhythm and a capacity to recognize various degrees of pitch, volume and quality of tone, with the ability to recognize these properties in rapid alternation and in different combinations. Should it be asked if every individual having these qualifications should be pronounced musical the answer would have to be decidedly in the negative.

Does not every person not born deaf actually possess these attributes? This question cannot be answered unconditionally in the affirmative. There are people who are utterly incapable of marching or dancing in time, or who at best can only do so with the utmost difficulty. A remarkable instance of the kind may be found in the case of Beethoven, who although one of the most distinguished pianists of his day, as well as a great composer, is said to have been unable to keep step in dancing. It is also told of the famous prima donna, Malibran, who was passionately fond of dancing, that she could never succeed in falling into the right step. In neither case could the trouble have been in faulty sense of rhythm; it proceeded rather from a species of diffidence, or from physical awkwardness or inflexibility.

THE PEOPLE WHO CAN NOT KEEP ON THE PITCH

More frequently we encounter people who find it impossible to sing correctly a given tone that has been sung for them, and who insist that they cannot detect false notes even when heard in combinations. An incorrect reproduction of a tone, especially in the case of beginners in vocal art, is not always a proof of being unmusical; it is more apt to result from inattention, or from lack of skill in controlling the vocal apparatus. When musically trained vocalists sing false it is usually due to physical causes, such as stage fright, or undue strain. Most people can tell whether a tone be strong or weak, or whether it proceeds from an oboe, violin or some human voice, and yet I recall with considerable amusement, having a noted musical critic speak to me of a beautiful clarinet solo, in a certain Beethoven symphony, when it was, in reality, an oboe solo to which he desired to call my attention. Even a musical critic, it would seem, is not immune from certain unmusical traits.

Still worse is the condition of individuals who have no conception of the larger tone intervals, or of high and low ranges, who fancy they are reproducing a song when they accurately preserve its rhythm, while merely making a stab at its notes, or singing unconcernedly in monotone. Such people are totally lost to all possibilities of musical culture, even though they may have a strong predilection for music, a sort of childish delight in rhythmic motion and musical sound for themselves alone.

So then the question "who is musical?" should really be formulated thus: "How can we tell whether a person is musically gifted, or musically trained." A broad field is covered by the conception of music, starting with rhythmic monotone and leading to the symphony. Sense of rhythm and instinctive perception of pitch, volume and tone-coloring can scarcely afford a right to be called musical, for these attributes are found not alone in most human beings, but also in many of the lower animals.

EARLY INDICATIONS.

The earliest indication of musical talent, as Dr. Billroth justly remarks, may be detected chiefly in a spontaneous ability to grasp and retain a melody. In this we have no longer a mere sensual perception, but the actual production of a small art work, not only rhythmically formed but fashioned of symmetrical parts. A knowledge of the manner in which a musical composition, large or small is constructed, is an essential element in what is properly called musical understanding. Many people are able to make their own a melody characterized by marked rhythmic movement and clearly defined structure, to recognize it whenever it is heard, even to hum or whistle it correctly from memory. This constitutes the first stage of musical understanding. Whoever fails to attain it is unmusical. It is, of course, far easier to have and to hold melodies with words than those or absolute music, especially when the words are adapted to popular comprehension.

Gradually to develop this primitive musical understanding to larger proportions is no easy task, and can only be accomplished by listening to artistic compositions carefully, attentively and very frequently. No art demands so much repetition as music. Unquestionably one of the principal reasons for the popularity of Richard Wagner is the fact that in his great music dramas extraordinarily plastic melodies are repeated over and over again in a way to stamp them indelibly upon the memory.

THOSE WHO ENJOY MUSIC.

Any one can enjoy music who will take the pains to listen many times to each fine composition he may have the opportunity to hear. To understand a musical work, in the highest sense of the word, is only possible for those who have gained a thorough knowledge of its construction. There is scarcely an art, unless it may be architecture, that is so entirely dependent upon formal laws as the seemingly unfettered art of music that appears to flow smoothly onward like a shoreless sea, without destination or boundary lines. To pass from mere sentimental enjoyment to thorough understanding of music should be considered a noble goal, well worth striving for, by every individual aspiring to true culture.

MAINTAINING A HIGH STANDARD OF EFFICIENCY.

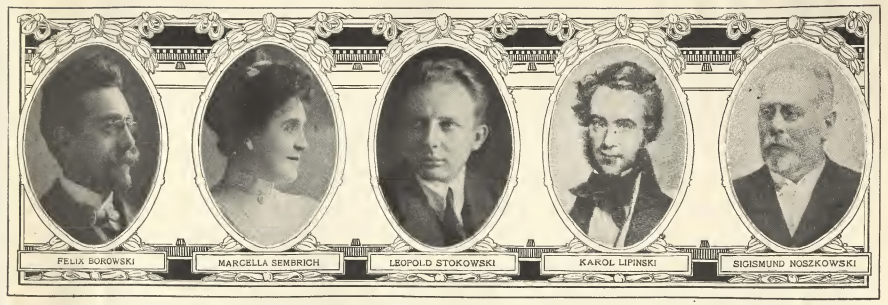
BY A TEACHER.

TEACHING is a business to be carried on by the same general rules that apply to other businesses. Punctuality, making each minute show results for the time spent, aiming for the main point without waste of words or time, a clear head to grasp and solve the difficulties of each individual case—all of these things are as essential for the music teacher as they are for the banker.

A teacher who has been without sleep the night before, or whose mind is occupied with social pleasures, is in no fit condition to begin a day of instruction that will show up on the credit side of the ledger. Begin each day with abundant confidence and enthusiasm.

If a student makes unsatisfactory progress, and you are convinced that he is lacking in the necessary talent, send him home with a kind but frank explanation of your action. It is no disgrace for him that he lacks in music what he may make up for in other ways. It is a kind of graft for a teacher to keep a pupil and receive the remuneration when she knows she cannot give value in return.

On days when all goes wrong, follow the example of Mary, who, when her companion suggested that they should stop and pray that they might not be late for school, replied, "You can stop, but I'm going to keep on hikin' and pray while I hike."



The Music of Proud and Chivalrous Poland

With special contributions from Mme. Marcella Sembrich and Leopold Stokowski

THE BEAUTY OF POLAND'S NATIONAL MUSIC.

BY MME. MARCELLA SEMBRICH.
The Renowned Prima Donna.

[THE ETUDE invited Mme. Sembrich to contribute to this issue, because of all the Polish singers who have come to America none has a warmer place in the hearts of the American people than this great artist. Mme. Sembrich whose real name is Praxede Marcelline Kochanska (Sembrich was her mother's name) was born at Wisniewczyk, Galicia (Austrian Poland). She studied violin and piano at the Lemberg Conservatory with Prof. Stengel, who later became her husband. Afterwards she studied with Epstein in Vienna. She then found that her future lay in her voice and studied with Rokitansky and Lamperti. For thirty years she has been one of the foremost singers of the world. Her charming soprano voice and her exquisite skill in using it have never been excelled by any singer. Mme. Sembrich is the president of the American Polish Relief Society. Her article is filled with the fine, high-minded spirit of her country.—EDITOR'S NOTE.]

WE Poles are an old people, although modern civilization has not given us much consideration in this regard, but insists on associating us more with political trouble than with culture. What can we do—thrown about as we have been by the Great Powers of Europe, who have no consideration for the ties of Race? But we are proud of the part we have played in the civilization of the past and hopeful of our future.

Of course we do not know what the awful war, now going on, will result in for the Polish people, but every true Pole, whether he was born and raised under German, Austrian or Russian domination, keeps alive his love for his fatherland and its pride in its literary and musical glories. We are proud of what we have done in music. We have kept alive our love for our old hymns and our old folksong and perhaps even our enemies, whether arrayed on the one side or the other, just now, will forgive us some of our pride, when they think how they, like all the world, have profited by some of the things which the Poles have given them.

Just now, when everybody is dancing to the rhythms which Africans introduced into America, it might be worth while to recall how much artistic music owes to the Polish dances which have made their way into modern concert and opera music. Think of what the Mazurka, Polonaise and Krakowiek have meant to the cultured music of the last century; and their forms and spirit have come out of the songs which the simple people of my country sing now and have for hundreds of years.

Then also, because all the world is waking up to the beauty of national songs, it is to be hoped that more attention will soon be given to Polish composers.

We Poles have not had much to think about that makes us happy, except those things that our people did long ago when we were a nation; recognized as a nation or striving to maintain ourselves as a nation. When Liszt tried to tell what Polish music was like, he used the word *Zal*, meaning pain and sorrow and such mournful things. If Polish songs, whether they be true folksongs or songs written in the manner of the folksongs, reflect those feelings, it is because of Poland's political history, for by nature, the Poles are a proud and chivalrous people.

We tell you that, in the rhythms of our dances, which rhythms also color all of our folksongs, not all is sorrowful. When our dancers leap into the air and click their heels together, they are not thinking of their troubles, nor trying to forget them altogether, like their Russian kinsmen, but showing the old joy of the Slavic people when they were great in the eyes of the world, as they still are in their own.

From this you will realize that I am hoping that soon the world will awaken to the realization of our Polish composers, Sowinski, Wielkowski, Zarzycki, Moniuszko and the rest. I need not tell about Chopin, for all the world knows about him, though, perhaps, only a Pole can feel all that his music has to say. I might add a word in the same spirit about my friend Paderewski, who is an eloquent Polish musical poet, as everybody knows who has studied or heard his songs and instrumental pieces.

CHOPIN—POLAND'S NATIONAL POET.

BY LEOPOLD STOKOWSKI.
Conductor of the Philadelphia Orchestra.

[Mr. Leopold Stokowski's grandfather was forced to leave Poland because of his part in the fight to gain freedom for Poland. Mr. Stokowski's father married an Irish lady and the conductor himself was born in London somewhat over thirty years ago. After graduation from Oxford University he spent many years on the continent making his home in Germany. As a musician he was decidedly precocious, playing the piano, violin, organ, viola and tuba. At the Royal College of Organists in London he took highest honors and was shortly thereafter appointed organist of St. James in Piccadilly. His studies in composition were conducted under Parry and Stanford. Ten years ago he came to America as organist of St. Bartholomew's Church, one of the finest positions of its kind in America. After leaving St. Bartholomew's he toured Europe as a guest conductor and was then selected as the conductor of the Cincinnati Symphony Orchestra, serving for over one year. His next appointment was as conductor of the Philadelphia Orchestra in which position he has been immensely successful. The orchestra is now ranked as one of the finest in the world. In 1911 Mr. Stokowski married the well-known pianist Olga Samaroff. When invited to participate in this issue he selected Chopin as his subject claiming that the average musician and even the average Chopin enthusiast was not unlikely to fail in giving Chopin his rightful place because the great Polish composer confined himself largely to one instrument. Chopin's position in musical art is not to be measured by the medium he chose for expression. The close student will find in Chopin a creative genius in whose works new wonders occur on almost every page.

Nations, like men, contrast vividly with each other through their opposing characteristics. Although politically grouped under the same government, how different is the national life and art products of Bohemia and Hungary, or of Prussia and Bavaria, or of England and Ireland.—EDITOR'S NOTE.]

Probably no country in all history has been more torn and crushed in the political grinding together of powerful and warring neighbors than Poland. And yet how clear-cut and sharp-edged is her national character. Formerly, in Poland's flowering time, the more powerful aristocrats, each surrounded by a group of lesser nobles, who formed at once their army and their court, lived a life of martial activity, but were at the same time lovers and patrons of literature and the arts. Their life formed the soil out of which the national character grew—impulsive, generous, noble, careless, imaginative.

Later the pressure of the great political forces surrounding Poland became too great. Although politically subjugated, her spirit remained defiant and yearned always for freedom, as the unexampled series of revolutions in Poland testify. No sacrifice of self was too great for freedom and the Patria, and the fires of political hatred, war, self-sacrifice, failure, burnt their deep brand into the national character adding new qualities of intensity of emotion, melancholy, brooding.

How are national ideals and characteristics nourished and kept alive from generation to generation in a community? And how are they best portrayed to other nations and periods? Mainly through the national literature. Poland has an unusually rich literature, which had reached maturity when the Russian and German literatures were still in their infancy. Unfortunately, with the exception of a few unsatisfactory translations, this immense literature is lost to all the outside nations. The spirit, beauty, and fiery chivalry of Poland's poetry would be forever non-existent to millions were it not that one of Poland's greatest lyric poets wrote in a universal language—music.

Chopin has expressed the pure essence of the Polish national character. The combining in one person or art-work of the violently contrasting hauteur and chivalry of the aristocrat with the careless impulsiveness of the artist is essentially Polish. Another national trait is the sudden transition from the most naive and joyous gaiety to a brooding melancholy, which is almost painful in its intense and emotional longing for an ideal which seems unattainable. Again, who ever ex-

pressed with such overwhelmingly power the frenzy of protest which leads to revolution as Chopin has done in the Prelude in D moll, Opus 28? Sometimes in playing or listening to a Mazurka or Valse of Chopin one seems to see through a mist directly into a Polish *salon* of the old times. One feels the warmth and spontaneous gaiety, one sees the bright lights and the aristocratic bearing of the dancers—so strong is the imaginative impression made by this unrivaled poet.

Chopin was the greatest composer for the pianoforte. But he was much more. Poland is again being ground between two great stones—Germany and Russia—but no matter what her future be, she is immortal in the annals and poems of Chopin.

POPULAR FALLACIES REGARDING TONE.

BY EARL DELOSS HAMLER.

TONE is the gold for which the true artist mines deepest. He knows that it is impossible to produce artistic effects with a tone that is unresponsive, dull or uninteresting. However, many very sincere players are, in the opinion of the writer, misled in the matter of seeking effects in touch which are delusive. For instance, I was admonished to try to get certain effects through what was described to me as the pressure, or "kneading" touch. Accordingly, I tried my best, under the direction of an exponent of this idea, kneading, pressing and drawing my fingers over the keys for weeks at a time. I was assured that the tone I produced was much improved, but my own ears told me a different story. I opened the piano and took out the action for the purpose of studying it carefully. I then came to the conclusion that I was trying to do something that was altogether impossible.

I explained this to the exponent of the "pressure method" and he attempted to prove what could be done by sitting down and playing some chords first with what he termed the "two-hammer stroke" and then with his "pressure touch." There was a difference, but it was a difference in volume or quantity of tone only—the second chords being softer than the first. I told him that I could not see the advantage of working for years to produce something which could be done at once by the use of the soft pedal. His claim was that the soft tone produced with the pressure touch would carry farther.

About a year later the following solution presented itself. The action of the soft pedal in the upright piano is to move the hammers closer to the strings. In this manner the distance the hammers have to travel is shortened and the tone is thereby lessened in intensity.

When the pianist uses his pressure touch, the drawing pressure or touch, which he applies just an instant before he draws the tone, moves the hammer a little nearer the string, just exactly as the damper pedal does; then an instant later, when he gives the final touch, the hammer will have a shorter distance to travel; will acquire less momentum, and will produce a softer tone, but not necessarily a better one, or one that will carry as far as a more brilliant one.

A given pressure (weight) upon a key will produce a given tone and no amount of kneading or drawing will change that tone without changing the weight of the touch. Of course, there are a thousand gradations of piano touch which will produce a thousand gradations of tone volume, and the different volumes of tone have different values of color and warmth, but these are proportionate entirely upon the amount of force used upon the key excepting where the tone is effected either by a staccato or legato touch, or by the pedal which adds greatly to its warmth and beauty.

It is a physical and scientific impossibility to make a drawing movement upon the key affect the hammer in any way excepting to make it travel faster or slower; any such touch would be lost long before it could reach the string, because it has to pass through so many levers and hinges. The piano is an instrument of percussion; the hammers being securely fastened in their places, they absolutely cannot move any way except in the one fixed path, to and from the string. The different levers connecting it with the key are also immovable except in the one fixed direction. You may exert any amount of drawing pressure on the key, but you cannot move it, or any of its connections, except in one way. I do not mean to belittle the pressure touch, when used along common sense lines; it is very valuable to the pianist in singing a melody or in producing relaxation, but surely it cannot affect the tone, except to decrease its volume.

CONCENTRATION, THE SECRET OF PROGRESS IN MUSIC STUDY.

BY HARRIET A. SEYMOUR.

"Bring every thought into captivity," II Cor. 10: 5.

CHARLES FILLMORE, in one of his remarkable books, says, "Music makes a unity between the universal consciousness and the individual. *Thought* is the gate. *Thought is the gate!*" The whole world is talking about the power of thought and yet the average pianist appears to be especially deficient in the power of concentrating his thought upon his work. Perhaps it is because playing the piano is in a sense a physical thing; that is, we play with our hands and arms upon a tangible instrument.

The trouble is that most people who practice, practice entirely with their fingers and think about something else; the great ones, concentrate their thought upon the music, forgetting everything else, hence their greatness. "Concentration is the secret of strength in politics, in war, in trade, in short, in the management of human affairs." One of the high anecdotes of the world is the reply of Newton to the inquiry "How he had been able to achieve his discoveries"—"By always *intending* my mind."

Has concentrated thinking been left out of the pianist's schooling? Apparently it has.

Let the reader who plays begin to practice naturally, and at the end of the hour, faithfully report his thought. Here are a few such reports:

PRACTICING A BEETHOVEN SONATA;
Thoughts of a ride on the omnibus!
of a visit to the country!

PRACTICING A BACH GAVOTTE;
Thoughts of Hop Scotch!

PRACTICING A DEBUSSY ARABESQUE;
Thought of a nice little cake shop where you can get little French pastries!

PRACTICING A CHOPIN WALTZ;
Thought of catching a train to-morrow!

PRACTICING A BACH FUGUE;

Thoughts of
- *Love affair of—*
- *M's coming*
- *Who sent the paper?*
- *Children—what vegetable?*
- *Tea party here for M—*
- *Going back with M—*
- *When will she go to L— for singing?*
- *Mr. C. has never sent his bill—I wonder why?*
- *I ought to have invited him to dinner last winter.*
- *I'll send the children for a drive this P. M.*

PRACTICING A CHOPIN ETUDE;

Thoughts of
- *Did G. pick enough cherries for lunch?*
- *Was —— great because he was courageous, or what was the great point in his character?*
- *I haven't had a bill for the carpentry work—*
- *Wonder whether we can get a carpenter today!*

Is practicing an accompaniment to vagrant thought, or is it an ideal mode of concentration, or listening?

Practicing a Bach Fugue and trying to concentrate on the words "Be still and know that I am God," suggested by the theme, began with mind centered on, "Be still and know"—after first moment or two, wandering off to, "We must have a clean centerpiece at dinner. I must borrow the book from R—, etc., etc."

I believe that we can grow both mentally and spiritually through *thoughtful* practice, and I also believe *thoughtless* practice to be mentally and spiritually disintegrating. It is safe to say that most people practice thoughtlessly and that they therefore lose the real and lasting benefit of music. One young girl who disliked her music lesson and everything connected with it and had studied for years, explained her mental process in this way. "Why it never occurs to me to *think* when I practice. I plan to write my school composition mentally (you see she was neither lazy nor stupid) while I practice!" The study of music had a positively bad effect in this case, and yet this young girl now tells me that the study of music, since she has learned to concentrate in her practice hour, has helped her both in geometry and in "being happy," since she has discovered that it is possible to concentrate your mind on beauty and harmony "even when things are going all wrong in the house."

Another young girl, whose circumstances were very bad—poverty and illness being her daily portion—is a good example of the right sort of practicing. This girl was able to play quite brilliantly; yet, having nothing back of it, her playing was never really applauded and she was unsuccessful, unhappy and pessimistic. It was hard to get her to face the fact that the root of all her trouble was *in her own mind*. The first steps were taking away difficult music and giving very simple things, such as one of Mendelssohn's simpler Songs Without Words. Then, talking over her problems with her and asking for more *energetic mental* practice. "Better practice a half hour and *think* than three hours with a wandering mind." Little by little she understood. The Mendelssohn began to glow with life and meaning; the girl's expression altered. Her point of view, from that of blaming outside forces for her condition, was changed to bravely facing the fact that she herself was largely responsible, and must therefore work to change her state of mind through *right* thinking. She also took her body in hand and cured herself, by proper exercise and bathing and temperate living and thinking. Last year she was a failure—unpleasant to look upon and to have about. This year she is a success—smiling, energetic, neat and happy. Music has taught her to *think*.

A little girl of twelve, noted for timidity and general weakness, was playing Grieg's *Sailors' Song* so softly that one could scarcely hear it. "Of what are you thinking, dear?" "Oh, just thinking of *nothing*," answered the child. "Well, imagine that I am a poor, depressed, sorrowing person, wanting someone to give me hope and courage, and try to give it to me through that Grieg Song." The child's response was electric and I, myself, astonished at the power of her touch and the conviction that the music brought. Her thought, concentrated on something definite and constructive, had inspired her to play as she had never played before.

"ZAL" THE WORD THAT EXPRESSES THE SOUL OF POLAND.

EVERY language contains untranslatable words—more than that, every nationality has them. An Englishman cannot possibly make clear to Americans that peculiar product of his own peculiar civilization to which he refers when he speaks of a "bounder." Neither can a German make clear all the good-fellowship implied in "*gemüchtligheit*." The Italian *dolce far niente*, the "sweetness of doing nothing," we have found so untranslatable that we have simply adopted it wholesale, being willing to sense its vague suggestiveness rather than to define its meaning. The same applies to the French word "*debut*," which we have summarily captured from our Gallic friends and adopted for our own use. The Poles also have a word which defies translation. It is the Polish word *zal* and represents a condition of mind peculiar to fair Poland. Once, the Countess d'Agoult asked Chopin "by what name he called that which he enclosed in his compositions, like unknown ashes in superb urns of most exquisitely chiselled alabaster?"

"Conquered by the appealing tears which moistened the beautiful eyes," continues the flowery Liszt, "with a candor rare indeed in this artist, so susceptible upon all that related to the secrets of the sacred relics buried in the gorgeous shrines of his music, he replied: that her heart had not deceived her in the gloom which she felt stealing upon her, for whatever might have been his transitory pleasures, he had never been free from a feeling which might almost be said to form the soil of his heart, and for which he could find no appropriate expression except in his own language, no other possessing a term equivalent to the Polish word *Zal!* As if his ears thirsted for the sound of this word, which expresses the whole range of emotions produced by intense regret, through all the shades of feeling, from hatred to repentance, he repeated it again and again.

"*Zal!* Strange substantive, embracing a strange diversity, a strange philosophy! Susceptible of different regimens, it includes all the tenderness, all the humility of a regret borne with resignation and without a murmur, while bowing before the fiat of necessity, the inscrutable decrees of Providence; but changing its character, and assuming the regimen indirect as soon as it is addressed to man, it signifies excitement, agitation, rancor, revolt full of reproach, premeditated vengeance, menace never ceasing to threaten if retaliation should become possible, feeding itself, meanwhile with a bitter, if sterile, hatred."

How Poland's Inspiriting Dances Have Enriched Musical Literature

By the distinguished Polish Piano Virtuosa,

MME. ANTOINETTE SZUMOWSKA-ADAMOWSKI

[EDITOR'S NOTE:—Those of our readers who have listened to the playing of the charming Polish pianist, Antoinette Szumowska-Adamowski, will read the following able article with especial pleasure. Mme. Szumowska-Adamowski was born at Lublin, Poland. She studied with Michalowski and Strubel in Poland and with Paderewski at Paris. Her career in America began in 1895 when she played in Boston. Since then she has made regular appearances in concert in all parts of the country. She is the wife of the noted Polish 'cellist, Joseph Adamowski, and together with her husband and her brother-in-law, the gifted violinist, Timothee Adamowski, has given many noteworthy concerts of chamber music written for trio. Mme. Szumowska-Adamowski, like most of the contributors to this issue, is taking an active part in the work for the relief of Polish war victims.]

THERE were two factors most intimately associated with the development of the musical art, which created two distinct currents in the musical work of the early period; these were the religious ritual, invariably accompanied by music, mostly vocal, and the dance, which naturally depended on instrumental music absolutely.

Poland, which became converted to Christian faith in the tenth century, adopted the music of the European Catholic churches, and did not produce anything original in sacred music. Not so with the dance form, however; here the national spirit shows itself in all its distinctive character and originality, and creates dances of its own, unlike any other nation's, presenting well defined characteristics reflected in the music of a separate type, with a peculiarly Polish national flavor.

NO FUNCTION WITHOUT MUSIC OF DANCING.

Song and dance are an essentially integral part of life in Poland. Among the peasantry no function ever happens unaccompanied by music in one of these forms. In the fields you may hear the laborer sing at his plough, or a peasant girl when tying sheafs of corn, feeding her chickens, or milking her cows, has always a song on her lips. And these songs are often characterized by the dance rhythm, like that of a Krakowiak, Kolonijyka, Mazourck or Kuiawiak (a variety of mazurka). Songs and dances are also mixed together at all the village festivities. The peasants when dancing a Krakowiak or Kuiawiak have a way of stopping at intervals before the musicians, and each couple in turn improvise a little ditty, set on the dance tune which is being played, and thus the singing is intermingled with dancing. It is only natural, then, that the dance forms and rhythms should creep into the work of Polish musical composers, giving them a peculiar national stamp, and from these spread further and influence the compositions of the representatives of musical art in other countries. The two principal Polish dances are the Polonaise (literally: Polish Dance) and the Mazur (known outside of Poland under the name of Mazurka). Next to these in popularity comes the Krakowiak (Cracovienne). The two first may be called square dances, though the Mazur is full of vivacity and fire not found as a rule in this type of dance, while the Krakowiak is a round dance somewhat like the polka. While the Mazur was the chief favorite and played a very important rôle in the production of serious Polish music, we see the Polonaise more frequently introduced into the work of other nations' composers, especially in the French, German and Russian music. The Mazur can be also met here and there, in the general European musical baggage, but its character was never understood or felt keenly outside of its home country and it was not treated as a serious musical form, until it reached its apotheosis in the immortal work of Frederic Chopin!

THE DANCE OF THE ARISTOCRACY.

The Polonaise was essentially an aristocratic dance—the dance of the nobility. The primitive aim was the marching of Polish nobles before their king on state occasions. It was invented in 1574, at the festivity prepared by the Polish nobility for the reception of the French Henri Valois of Anjou, newly elected king of Poland. It is a very stately dance, full of dignity and even majesty, combined with chivalry and tinted with a somewhat martial quality, the Polish nobles having always formed their country's knightly staff of armed defenders. It is especially effective when danced in the rich Polish national costume which lends itself to attitudes of martial gravity combined with courtly grace, as an emblem of chivalrous and polite manners. It is essentially the dance of older, distinguished people, of kings, or heroes, a sort of solemn, triumphant march, differing from the ordinary march in having its rhythm in 3 instead of 4. Soon after its first appearance in the sixteenth century its fame went all around the world, it was danced and played everywhere and beginning by the eighteenth century we find its influence on the international musical literature. In Poland the early composers, Kurpinski and Dobrzynski, have written Polonaises, and Oginski was later the author of the famous *Death Polonaise*, inspired by the tragedy of Poland's second dismemberment in 1793.

MME. ANTOINETTE SZUMOWSKA-ADAMOWSKI.

A celebrated Polish operatic composer, Stanislas Moniuszko, gives beautiful examples of this Polish dance in his operas notably in *Halka* and *Hrabina* (*The Countess*). Among the composers of other races we come across this dance form in Beethoven's work, for instance, in his trio for strings alone. Schumann seems to have been also quite fond of it—we find two interesting Polonaises in his *Papillons* (Nos. 5 and 11). Liszt, Weber, Saint-Saëns, all caught the spirit of this dance, and either wrote polonaises or used the rhythm Alla Polacca.

THE MAZURKA.

The Mazur presents greater difficulties to musical composers of other than the Polish nationality. The charm, the spirit of this dance is quite elusive, and it takes the influence of many generations, the intimacy with the country's traditions, to give one the right feeling of it; one needs to be of Polish blood, born on Polish soil, and fed since early childhood by the national folk-song to feel the Mazur sufficiently to be able to dance it, and still more to be able to compose one. Even other Slavs like Russians and Tscheques, in spite of their race relationship, and though their appreciation of the character and meaning of the dance is keener than in the other nations, fail to grasp it sufficiently to dance it with the required perfection, or to compose one which is sufficiently characteristic. We find a spirited Mazur in Glinka's opera *A Life for the Czar*, and Tchaikovsky's *Eugene Onegin*, but both these Mazurs lack something in the precision of their national color, even though both the composers happen to have Polish blood in their veins. Rubinstein wrote a brilliant and quite characteristic Mazur for the piano, a good virtuoso piece of music. The best bit of a Mazur in the Russian literature is, however, a variation written in that form by Tchaikovsky in his famous great piano trio; it has more Polish flavor, more characteristic grace, than can be found anywhere outside of Poland.

THE KRAKOWIAK.

The Krakowiak, as a dance, originates from the district of Cracovia (Cracow), hence its name. In contrast with the Polonaise, the most aristocratic dance, and in common with the Mazur and Kuiaviak (a variety of the Mazur) it is the dance of the people, all three lively, energetic, full of a capricious grace. These three dances are in three-quarter time, Krakowiak being a round dance, and in its primitive form as a folk-dance, being like the Mazur and Kuiaviak, mixed with singing, stanzas being especially improvised for the occasion. Considering how intimately the folk-song and folk-dance are blended with the Polish national life, it is not to be wondered at the strong attraction the national dance rhythms have for the Polish composers, influencing their musical inspirations and pervading their creative production. In the modern Polish musical literature the most characteristic mazourkas of the strongest individuality, outside of Chopin, were those composed for the violin by Wieniawski and Apollinaire Kontski. There is also a quaint and charming mazourka for that instrument by Zarzycki. The Krakowiak is also traced quite frequently to recent words in the Polish musical literature. Paderewski has written two krakowiaks, among which the especially brilliant and full of character is his Cracovienne Fantastique, from the "Humoresques de Concert." It deserves a place among the more popular concert pieces, as it is full of dash and spirit, combined with charm and poetry, while being written very pianistically, is an effective bit of a virtuoso character.

We find this dance also among the work of other composers of the present time, like Noszkowski and

Zelenski, and the younger ones like Stojowski, who has written an interesting set of variations on the theme of a krakowiak, taken from among the Polish folk-song literature.

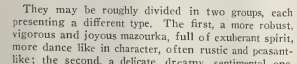
This particular dance form seems to have impressed Chopin less powerfully than the others; his compositions with the rhythm of a krakowiak do not bear the hall-mark of genius as strongly imprinted as his other words. There is only one krakowiak, treated as a separate composition written on a larger scale, the *Krakowiak for Orchestra*, an early work (Op. 14) full of youthful charm and poetry, but somewhat thin in orchestration and not representative of Chopin at his highest and best. The other krakowiaks traced in his compositions, are the Finale in his E minor concerto, and also the last movement of his Trio, both of these being compositions more in his usual vein, more "Chopinesque." The Polonaise has been lifted by Chopin to the highest pinnacle of musical perfection, he metamorphosed these dances into exalted musical poems. The most characteristic, as well as the most dance-like is the Polonaise A major (Op. 40, No. 1). Rather martial in mood, while simple and not complicated, lacking somewhat in contrasts, as far as its form is concerned. The most popular among the concert pianists is the Polonaise in A flat major, Op. 53. This one presents a larger scope, running through a whole gamut of emotions, from a stormy introduction, through a triumphantly majestic first theme, full of virile force it becomes more and more warlike, giving effects as of horses tramping, cannon and rifle shots, etc. It is interrupted by the lull of a contrasting Trio, full of calm, tenderness and moonlight beauty, broken into in its turn by the onrush of the martial principal theme and wound up by a coda also forceful and triumphant. Another fascinating Polonaise, among the less familiar ones, is the one in F sharp minor, Op. 44. It is very grandiose, but mournful and melancholy in opposition to the other two above mentioned. It has a beautiful contrasting effect of the middle Trio part, coming like a ray of sunshine, in the form of an exquisite, gentle and serene mazourka brighter in mood in spite of a certain dreaminess.

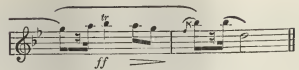
THE CLIMAX OF CHOPIN'S CREATIVE GENIUS.

But it is in the mazourka perhaps that Chopin's creative genius reaches its climax, where he is most original and most subtle at the same time. He really created the mazourka as a serious musical form, he lifted it to unapproachable heights of perfection, exhausting its possibilities to such an extent that it is seemingly impossible for any of those who came after him to produce anything except a more or less successful imitation of this ideal conception. The mazur is as characteristic of the youthful element of the Polish nation, as the Polonaise is typical of its graver, more aristocratic portion. It is a very spirited, fiery dance, most interesting on account of the endless variety of its figures, and the individual character introduced by the different way of dancing through the difference of sex of each partner, the man's dance being full of vigor, while the woman's is more softly graceful and coquettish. The 3d beat is energetically accentuated, being emphasized by the dancer through a clicking sound, produced by bringing his heels sharply together. Chopin kept the characteristic rhythm of the mazur, but he went far away from the pure dance, into the highest regions of musical art. In spite of the unity in the underlying character, and of the well defined form, there is an endless variety among Chopin's mazurkas. We find in them an inexhaustible mine, a true treasure cove, containing the most perfect gems in harmony, modulations, melodic design and a bewildering variety of moods!

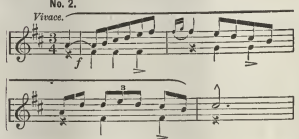
TWO TYPES OF MAZURKAS.

They may be roughly divided in two groups, each presenting a different type. The first, a more robust, vigorous and joyous mazourka, full of exuberant spirit, more dance like in character, often rustic and peasant-like; the second, a delicate, dreamy, sentimental one, further removed from the typical dance and a more ideal, ethereal conception of this dance. From those belonging to the first type we may cite as an example the Op. 7 No. 1, full of brave, youthful spirit and buoyancy:



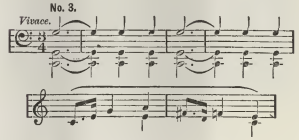


Or the Op. 33 No, 2, more coquettish and dainty and also full of joy of living and cheerfulness.

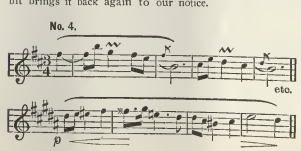


CHOPIN'S DREAM OF POLAND.

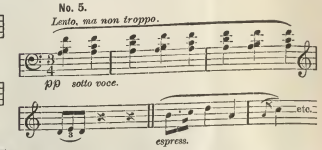
Op. 56, No. 2, is quite peasant-like and a little rough. It gives at the start a very interesting effect of drone-bass in a repeated quint, which is very characteristically rustic:



Among the melancholy ones Op. 33, No. 4, is of an exquisite beauty and full of a rare delicacy and refinement, with a sad and tender motive repeated many times alternately with a contrasting, energetic little passage. The middle Trio presents a long drawn melodic phrase of great depth and nobility, where the rhythm of the mazur is only vaguely felt, until a playful little bit brings it back again to our notice.



To the same type belong the mazourkas, Op. 6, No. 1; Op. 7, No. 2; Op. 24, No. 4; Op. 68, No. 2; and many others. The one furthest removed from the actual dance idea, is the mazourka Op. 17, No. 4. It is a poetical complaint of infinite sadness and mystery, the rhythm hardly suggesting the motion of the dance, until the brighter and more energetic Trio brings it back before us with a little rough touch; but in the coda, the first dreamy motive reappears and ends in a suspended questioning sigh.



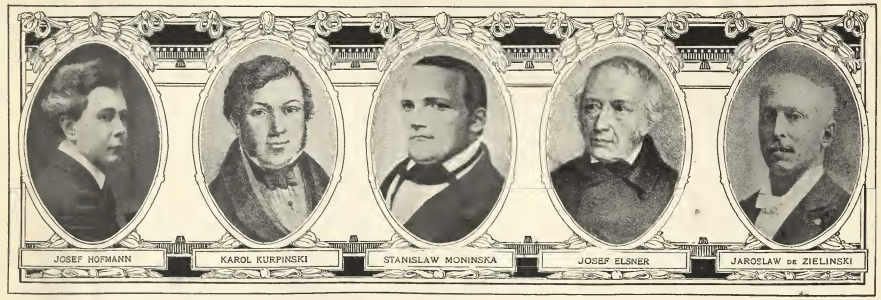
Chopin made a couple of attempts to utilize the dance form of other nations; he left us a very brilliant Bolero and a fiery Tarantelle but this was an exception; his whole being was so saturated with the spirit of his country, his heart filled so completely with love for everything Polish than he could not feel the strange charm of other peoples folk lore with anything like the same intensity. As Balzac said of him, Chopin was more Polish than Poland, and as such he has left an immortal memorial to the Polish dance form, translated by him into musical language of transcendent beauty, which will be a source of joy and inspiration to many generations to come.

CHOPIN'S DREAM OF POLAND'S GLORIOUS ACHIEVEMENTS.

Many stories have been told about the great *C Minor Etude* (the *Revolutionary Etude*) of Chopin. One writer (the late J. Cuthbert Hadden) points out that it was written in Stuttgart in 1831 when Chopin was on the way to Paris. In the same year Poland, made another futile effort to gain its national freedom, but Russia overwhelmed the country with troops. Chopin had just completed a somewhat lengthy concert tour made with the intent of introducing his works. It is hard to draw at this day a proper picture of the struggle of the great Polish composer to induce the musical public of his time to listen to anything so radically new as were his compositions. The "musical public" as a rule seems to prefer to pasture in barren fields. The newcomer almost always has a bitter experience. Chopin's tour was a financial failure and resulted only in convincing the publishers that the sole Chopin works which they might be safe in publishing were the waltzes. Chopin was in despair and when he reached Stuttgart and learned of the downfall of Warsaw and the prospective Russian domination over Poland, he reached the greatest depths of despondency.

It was at this time that he wrote the *Revolutionary Etude* with its wild, passionate outbursts, its tragic force, its violent emotion. Difficult as the work is, many students look forward to playing it as one of the great moments in their careers. To hear this work played by a mechanical device is wonderful, but to live through the glorious experience of playing it is something big and ennobling. We Americans who owe the greatness of our country to those men who fought for our own Freedom can estimate what the failure of the Polish Revolution must have meant to Chopin. Norman Price's beautiful picture from the *Day with Chopin* which we present here represents the composer dreaming his powerful C Minor study in which the last wild groan of a dying Poland is uttered. At this time when poor Poland is being torn again by War,—when all who love Poland are praying for the rebirth of the land—the etude and the picture have a very new significance.

The man of genius is not merely one who possesses imagination, but one who allows his imagination to possess him. This is a mental state unknown to talent, which identifies itself with reasoned action. Hence the distinction which is perceived to exist between genius and talent. Imagination is not denied to talent, but here it becomes the servant instead of the master. Make it the master, give it the natural freedom of intuitive action, and you at once transform talent into genius.—MARGARET H. GLYN.



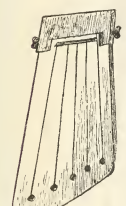
The Development of Music in Poland.

By JAROSLAW DE ZIELINSKI

[Jaroslaw de Zielinski, who has been a resident of the United States for fifty years, was born in Galician (Austrian) Poland, March 31, 1847. He received his general training at the military school at Vienna and at the government school at Lemberg. His musical instruction was under the care of Schulhoff, Mikuli, Cerutti and Frye. In 1863 he took part in the Polish revolt against Russian rule and shortly thereafter came to America where he entered a Massachusetts regiment and served until the end of the Civil War. Thereafter he taught with great success in New York, Grand Rapids, Detroit and Buffalo until 1910 when he moved to Los Angeles, California, where he now conducts a music school and is engaged in the musical advance in the great southwest. Mr. de Zielinski has given the following phonetic pronunciations, which are as near as possible to the real pronunciations of the Polish proper names in this article. Pronounce "c" like "ts"; "ca" as "tsa"; "cz" as "tch"; "j" like "y"; "rz" like "j"; "rzw" like "jv"; "sz" like "sh"; "w" like "v". Boguchwal like Bogoo'hval; Jagiello, Yagyello; Wierzbkowski, Vyejb'kovski; Gomolka, Gomulka; Kochanowski, Ko'hanovski; Chylinski, Hylinski; Mielewski, Myelevski; Rozycki, Rojitski; Penie Kochanka, Puye Ko'hankoo; Pachulski, Pa'whoolski, Paderewski, Paderevski.—EDITOR OF THE ETUDE.]

THE history of origins is in all things uncertain and subject to controversy, especially so with musical history; nevertheless the existence of Polish music can be easily traced to pagan times when descendants of the original Slavonians began to unite and establish governments that became known as Bulgaria, Moravia, Bohemia, Poland, Servia and Ruthenia.

The Slav who in time became known as a Pole, and inhabited the wild, open spaces in the marshy lands and forests, was a fighter when necessity required it; but he loved also peace and domestic pursuits. We turn to those times when pagan worship still prevailed on both sides of the Vistula or south of the Baltic Sea, to get a glimpse of the ceremonies in which song, instrumental music and dances played a very important part, for they were the typical ways in which the people took their pleasures.



Gesl.

Theophylactus, a Greek historian of the seventh century, wrote in a rather doubtful fashion of two instruments, a "kitaras" and "lirais," which has been spoken of by another writer as in the possession of some Slavonians who had been captured and brought to the camp of Flavius Tiberius (about 590). Both of these instruments belong to the lyre family, the kithara being of higher and smoother pitch than the lyre proper, which in turn was considered as masculine owing to its low and rough tones. This kithara resembles somewhat in design a small, horizontal harp; in reality it was a resonant box over which were stretched from three to six strings that were plucked with fingers. The folk songs, legends and fairy tales of the Slavs abound in descriptions of the Gesl (kithara), its construction, the manner of playing it, etc., though strange as it may seem, there is not an example of that old Slavonian instrument in existence. It was out of use in Poland toward the end of the tenth century. Excellent specimens of Lithuanian, Livonian and Finnish instruments of that order, but of much later date, are still in existence in European museums. Like the primitive music of other nations, that of the Poles was homophonous, *i. e.*, melody sung in unison, the melody moving within a certain fixed scale. The pentatonic scale which was the earliest musical scale of ancient Asia, and is still in use in China, India and Nubia, was also the earliest musical scale that was known among the Slavs. Many melodies built on those five tones reveal interesting varieties of structure and intensely penetrating rhythmic inflections; these melodies are ordinarily short, oftentimes of but two measures which are repeated as many times as the text may require. To this day the country people sing melodies that served different purposes before the gods of the fields, forests and seasons made way for the God of Christianity. Many of these melodies, however, lost much of their peculiar charm under the pressure of Gregorian music, and later, when Netherlanders, Italians, English, French and Germans sent forth into the world their conceptions built on the modern scale, the Hindoo-Chinese pentatonic limitation was practically lost sight of.

With the acceptance of Christianity came gradually the administration of the Roman Liturgy and with it developed the opposition to Byzantium, leading gradually to the merging of the country's religious worship with that of western Europe, leaving Russia, the land of the Rurik's, to the influence of Greece. The clergy, mostly of German, Bohemian, Italian or French origin, were not very considerate of the people; they destroyed the pagan gods and their altars; old songs, inspirations of unknown authors were forbidden; evening feasting in sacred orchards strictly prohibited; so were all sorts of ceremonies, religious dances and amusements, and nothing that could be understood by the people was offered as a substitute. Under such conditions it took time before the people became sufficiently friendly with the clergy (the orders of Cistercians and Benedictines being favorites) to learn some of the church melodies, while an absolute dissimilarity between the Latin and Slavonic languages made the task of learning the principal liturgical sentences of the Mass and the Vespers doubly difficult. Complaints to Rome were not slow from the clerics as well as the people, but the latter won out, for with the dawn of the eleventh century the use of the Slavonic language became prevalent in religious songs.

In order to dispel the deep sadness that spread its mantle over the entire country when Casimir The Just passed away in 1194, the gentry evolved dialogues with scenes of "pleasure," "sorrow," "freedom," "wisdom," "justice," etc., in which the numerous virtues of the deceased monarch were extolled in speech and song. This semi-theatrical movement once launched found its way even into churches, which was stronely disapproved of by Pope Innocent III in a letter to Henry, Archbishop of Gniezno (Danzig). To this period belongs the famous battle-hymn "Boga Rodzca" born at the very dawn of Polish literature and accepted by all classes of people with deep regard and feeling. The Cracow manuscript of the fifteenth century gives the melody and text of part one; it is the hymn that led many times the Polish cavaliers in their charges against the enemies of their country. This first part in the form of a prose, and in the ecclesiastic mode I, is a song to the Virgin Mary (first verse) and (second verse) to Christ; the melody is taken from the second part of the sequence *Ave praeclara* accredited to Alberus Magnus; both parts were united into one about 1280 by Boguchwal, a Franciscan confessor to Kinga, wife of Boleslas The Chaste. The second part, that is the Easter song, is taken from the Gregorian responsorium *Triumphat Dei Fillius*, and the hymn *Rex Christe primoganite;* it was joined to part one toward the end of the fourteenth century, but was never used as a battle hymn; its ambitus is that of the ecclesiastic mode VI (third Plagal, do→do). The third part is a series of stanzas based on one melody in major, developed unquestionably after the fifteenth century when all the Gregorian modes became merged into the major and minor tonalities that form the basis of our modern system.

The fashion of dramatizing the principal events of the nation became quite universal with the last years of the thirteenth century, and in 1296 took place a public production of a dramatic piece with vocal numbers, the first of its kind, presented fearlessly before King Przemyslaw whose cruelty toward his wife Ludgarda served as text. Such dramatic recitations interspersed with music found much favor with the gentry as well as commoners at banquets when professional singers and reciters of verses, following the fashion set by French trouveres and German minnesaengers, became the interpreters. Dazzled with their success, many of them began to overstep the bounds of polite language, in consequence of which the head of the Cracow community forbade in 1363 entertainers to attend such festivities. Evidently these people were a source of some annoyance for the privilege granted by Casimir The Great and recorded in 1336, allowing the employment on festive occasion of as many as eight entertainers (comedians, musicians and mountebanks), was curtailed in 1378 to not more than four players at the wedding of a commoner, also prohibiting the giving of money to people wearing masks who thus bedecked wandered from house to house at Christmas time singing "kolendy" (Carols). It is needless to add that melodies built in the style of the monotone psalmody of their German prototype had no influence on the development of musical art in Poland, not till these melodies began to breathe of the folk song which told of Poland's great activity, military glory and of local advantages. Leaving the portal of a city for the country, it stands to reason that when the peasant, accompanied by wife and children wanted lively, unrestrained music, he would go to the kermess, weekly or monthly gatherings at a village, when all sorts of trade transactions would be followed with dancing and feasting, and where troupes of itinerant musicians, pipers and others, knew how to liven up with folk tunes

of different districts the songs and dances that were not exactly favored by the Church.

Of consequence, as one of the first composers of sacred music, was John from Lodz, known all over the country as a lover of music and a famous virtuoso on the lute; by the time that he rose in 1324 to the dignity of Bishop of Posnan (Posen) and had written several sequences, responsoriums, etc., his early detractor had diminished in numbers, while travelers in foreign lands did not hesitate to say that they preferred listening to his sequences (*Benedicta, Salve salutis jauna*, etc.) rather than hear foreign singers who with their wanton discanting, breaking and dividing the notes more than is desirable (*vide:* Coussemaker, *Scriptores*, II, 349), disfigured the religious service.

Examining the characteristics of this early Polish music we find that they were most evident in freedom of form and the development of national melodies, wealth of rhythms and original harmonies, although greater attention was being paid to rules prescribed by the early Italian, English or Netherlandish theorists, especially such rules as relate to counterpoint. Here too was making itself felt an ever-increasing number of scholarly composers who invariably worked for the glory of Polish national art known but very little by the world at large. Indeed, recent publications of some of these works have aroused the astonishment of European musicians and even the incredulity of some.

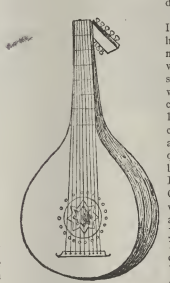
As early as the fourteenth century, the generosity of the King and magnates who maintained private orchestras began to be noised among musicians in foreign lands, and it was not long before Italians, Bohemians, but mostly Germans were finding their way into the land of the Jagiellos. Thus in 1389 we find at the court of Ladislas V an eminent singer and lute player Handslick; four years later, several flutists by name of Lincz, Aulon and Nespech, while in 1405 a harpist, Hopanas, and others filled important places in different orchestras where a suitable musician was sure of good remuneration and a place for life. Unfortunately while the names of these instrumentalists had been preserved, those of the composers whose works they played do not appear in public records.

At the beginning of the fifteenth century the orchestra of the city of Cracow numbered some twenty-five players: flutes and string instruments, trumpets to excess, trombones, oboes, clarinets, psaltery, portable organ, kettle drums and other percussion and noise-making instruments. In this city, the laws for the government of those people were confirmed in 1549 by Sigismund Augustus, and the brotherhood was divided into elder and younger men (fratres seniores et juniores). Unlike other communities the brotherhood was not restricted to city residents alone; outsiders living in the city were expected, after two weeks, to obtain the privileges of city residents, from which law however were exempt musicians in the service of princes, bishops and other dignitaries of the land. These outsiders, among whom were often noblemen, were exempt from the local laws of the brotherhood though they were obliged to attend the musicians' gatherings. Jews alone were excluded, and members of the brotherhood were forbidden to serve them, to play at their weddings, or to play with non-members.

An exponent of musical art at the Cracow Academy in 1492 was Stanislas Oboloc for choral music, though there is no record of his activity. Ten years later the active professor of music was Stanislas Malek, while in 1512 the theory of music, according to the system of Jean de Muris, was taught by the professor of mathematics, and in 1522 by one Bartholemy, professor of philosophy.

Dancing was now a constant amusement, and oftentimes when a favorite tune was being played there would break forth a song by a single voice, afterwards repeated in chorus, and while the people danced and sang, following the customs of the day, after breakfast, dinner or supper, and after any kind of feasting, the clergy were prohibited from attending not only these occasions but even theatrical events, these scenic forms intended for the eye and ear, sacred representations, spiritual representations and sacred melodramas which had been forerunners of the oratorio in Spain as well as in Italy.

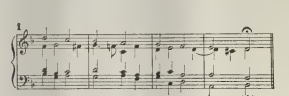
With the advent to the kingdom and later the ascension to the throne of Sigismund I (1506-1548), brother and successor of Alexander, we get a better glimpse of matters. Among his personal entourage and a favorite, was the young man's aged lute player and clavicembalist Marek, though Wirowski, a famous artist of the sixteenth century, was preferred on the clavicembalo (harpsichord), for whenever he played on it the future King rewarded him with two ducats. It is told of Marek that conscious of the Prince's indifference to his playing on the harpsichord, he perfected himself on the lute to such an extent, that one day, when playing upon it, he so surprised his master that both his heart and cash box opened up to the delight of the performer!



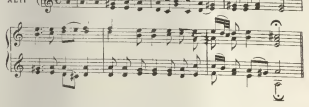
Lutna z XVI w.

The wife of Sigismund I brought to Poland all her love of intrigue and a number of Italian artists, who spread rapidly among students the theoretical as well as practical musical culture of their land. In 1520 the court band was completely reorganized and in a short time acquired the reputation of being equal to that of the French King, Louis XII. Giovanni Bali, its director, was succeeded by Caetani, and the latter by Rev. John Wierzbkowski; in 1543 the King founded a chapel of Jagiello on Wawel with a generous endowment for the establishment of a choral college in which the singers played very much the same rôle as those of the Sistine chapel in Rome.

This was a century when church compositions were greatly in vogue, and pre-eminently first among composers of that class of music stands Sebastian from Felsztyn, a musician who *Opusculum musices noviter cogestum*, etc., was joined in 1534 and '39 as an addenda to Kromer's *De musica figurata;* there were others who wrote on similar subjects, and in one of such works, in Latin, and of the year 1540, devoted to elementary fundamental and especially Gregorian singing, the unknown author gives examples from foreign composers, and the following harmonization of the descending scale closing with a deceptive cadence;



Another was Martin from Lemberg, a famous organist and composer, pupil of Sebastian; Waclaw Szamotulski, a contrapuntist of remarkable talent and originality who among other things wrote the wedding music for the nuptials of Sigismund II with Catherine of Austria (1553); Thomas Szadek, John Brandt, born in 1551, whose chorus for women's voices quoted below, suggests melodically as well as harmonically some phrases from the first act of *Lohengrin*.

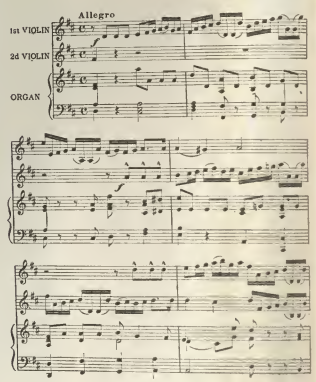


The greatest musician of those days was Nicholas Zielenski, particularly in secular style of composition. He was a pupil of Joannes Gabrieli in Venice, and like his teacher who was first to do so among the Italian masters, he introduced in Poland accompaniments of string and wind instruments to vocal works. Much that was admired a hundred years later in the great and only Bach, is already made evident in such typical works of Zielenski as his five-part responsorium *In monte Olivetti*, the five-part motet *Haec dies*, or the four-part chorus *Adoramus*. Then there was Nicholas Gomolka (1539-1609), unique in musical literature, without precedent or followers till the end of the eighteenth century; unlike Palestrina, Orlandus Lassus, Isaak or Goudimel who wrote cosmopolitan masterworks, Gomolka created the Polish national part-music with his popular setting of Kochanowski's Psalter of one hundred and fifty psalms. Furthermore, he introduced the use of the chord of the ninth, an unheard of boldness in those days, also the dominant

seventh, attributed by certain historiographers to Monteverde (1567-1643).

The Jesuits, brought into the country in 1565 by Bishop Hozyusz to fight heretics, exercised also a strong influence on the development of native art; they established important schools, and at Pultawa a college that became quite famous; they also made a collection of manuscripts of incalculable value which was carried off to Saint Petersburg during the past century.

Lack of space will preclude anything but mentioning such men as Chylinski, Penkiel, Mielczewski, Rozycki, Kozlowski, remarkably talented musicians among whom stands Szarzynski, an inspired melodist and highly cultured man, whose sonata in D for two violins and organ could be accredited to John Sebastian Bach. Following is a brief excerpt from that sonata:



To this list belongs also George Gabriel Gorczycki, a scholarly and prolific composer, and Anton Milwid, the first who aimed at symphonic evolution in compositions which, if lacking in contrapuntal development, are nevertheless rich in melodic invention.

In 1724, during the reign of Augustus II, was built in Warsaw the first opera house; it was closed on the death of Augustus III and reopened two years later, in November 1765. The first Polish opera, *Misery Made Happy*, in two acts by Mathew Kamienski, was produced May 11, 1778; the score calls for a string quartet, two flutes, two oboes, one bassoon and two French horns; there is an overture to each act, and of vocal numbers five in the first and eight in the second act, while the vocal parts are assigned to two women and three men. The production took place in the palace of Prince Anton Radziwill, nick-named "Panie Kochanku" (Beloved Sir), arrangements having been made to use his palace for public theatrical performances; but the owner, who had left his native land to live in Paris, changed his mind of a sudden

and returning, when within a few miles from Warsaw sent his representatives to prepare the palace for his reception. Only two performances of the opera had taken place, before enormous audiences, but the pleadings of Montbrun the manager and his artists were useless; they had to vacate inside of forty-eight hours, and as the King wanted to hear the opera, the Prince had it given at his theatre on Princes' street, where to-day stands St. Lazar Hospital.

In 1779 was inaugurated the National Theatre, just completed, where the second Polish opera *Sophie, or Bucolic Love-making*, by the now universal favorite Kamienski, was given seventy-six times inside of a year. Other Polish composers of this period who became prime favorites with the public were Anton Wejnert, Stefani, Elsner, Kurpinski, Kozlowski, Prince Cleofas Oginski, Witkowski. An interesting incident of this time is told of the well-known character, Ernest Theodor Amadeus (*recte* Willhelm) Hoffmann, famous author of fantastic tales, also a musician, lawyer and painter, who was married to a Polish lady. Transferred as councillor, from Plock to Warsaw in 1804, he undertook to reorganize the existing German Harmonie Gesellschaft and succeeded beyond all expectations. He brought together some hundred-and-twenty musicians and amateurs, Germans and Poles (including Elsner and other leading professionals in Warsaw), and secured enough funds to lease for the use of the society Prince Oginski's palace, to-day the Hotel de l'Europe.

Of executive artists the Poles have supplied the world with their quota; in the early years of the nineteenth century Frederick Chopin, Joseph Nowakowski, Thomas Nidecki, Joseph Krogulski, Stanislas Moniuszko, Oscar Kolberg, Charles Lipinski, Mary Szymanowska a distinguished pianist and composer, whose daughter Celina married the Polish bard Mickiewicz in 1834; among the favorite singers can be mentioned Magdalene Jasinska, Caroline Stefani, Constance Pietrasz, Sembrich-Kochanska, Boguslawski, Dmuszewski, Micrzwinski, Szczurowski. Among those of the latter half of the nineteenth century whose artistic personality left its impress in the great book of records, were the Kontski brothers, Anton and Apolinarius, Paul Kuczynski, Henry and Joseph Wieniawski, Alexander Zarzycki, Princess Marcelina Czartoryska, Julius Zarebski, Adam Minchejmer, Joseph Hofmann.

The music of a nation is far from being decadent, even if its representative men fail to maintain scrupulously the ancient style in all its purity, when it can present such talented composers and executive artists as Bandrowski, Gall, Godowski, Jarecki, Mlynarski, Nowowiejski, Opienski, Pachulski, Paderewski, Stojowski, Zelenski, Kaszowska, Sobolewska, Paulina Szalit, and others, men and women of to-day, all of whom have worked scientifically with much self-denial and great perseverance in the education of students and the world at large.

In Poland as in Russia, Hungary, Bohemia or France, musical life stands on a high plane, for composers show earnestness in work, ambition, facility of invention and a tendency toward learning and artistic refinement. The recent movement of the "Young School" represented by men like Karlowicz (recently deceased), Fitelberg, Melcer, Rozycki and Szymanowski, blends the classic and romantic theories with the devious ways of Richard Strauss; their works, for example Rozycki's *Ballade* for piano and orchestra, also his Symphonic humoresque *Pan Twardowski*, the *Faust* of Germany, or Fittelberg's *Symphonic Poem*, show talent, for they breathe strength and virility, even if the development of Polish drama is not sufficiently broad and deep in their musical presentation, though impressive and promising.

* * * * * * * *

The reader is referred to the following works dealing more fully with the above subject: A. Bruckner —*History of Polish Literature* (in Polish); Ladislas Gorski—*Discourses on Musical conditions in Poland in the XVIII century* (in Polish); M. Karasowski—*Historical sketch of the Polish opera* (in Polish); Pawinski—*The young days of Sigismund The Old* (in Polish); W. Sowinski—*Dictionary of Polish Musicians* (in Polish); C. F. Tencajoli—*Musica e musiciti Italiani in Polonia* (in Italian); Jaroslaw de Zielinski—*The Poles in Music* (Vol. 18, The Century Library of Music).

Profits of the Accompanist

By EDWARD ELLSWORTH HIPSHER

The qualifications for a good accompanist are: first, that he be able to place himself in sympathy with the soloist; second, that he be a good reader; third, that he be able to transpose.

The ability to keep one's self in sympathy with the soloist is of the first importance because on it depends the esthetic quality of the whole performance. It is the musical instinct dominating; while the other qualifications are purely mechanical. And it is among the things which may be acquired and developed. Without denominating the "gift" idea as a fake, there is no doubt that it has been greatly overworked. True, there are those naturally talented as accompanists. And it is also true that there are many very excellent accompanists who, born with no particular gift, have achieved victory by patient and persistent endeavor.

First and last the accompanist must be willing to take a second place. An accompaniment should be a support, adding strength and color to the solo. What the soloist (and the public) wants is an accompaniment which will furnish a background to bring out in strong relief the beauties of the solo. If an accompanist wishes to make any reputation for herself, she must keep this in mind, always striving to keep in perfect sympathy with the soloist, to supply a reliable support, and yet to do it in such an unobtrusive way that her work will seem a part of the solo. Now this faculty may be cultivated if only the aspirant will go earnestly about it. Avail yourself of every opportunity to practice. Then, while rehearsing, keep on the alert for every shading of time or tone of the voice or solo instrument, and try to fit your accompaniment to it. You must even try to anticipate what the soloist intends to do. Gradually it will become easier till some day you will find yourself almost involuntarily subject to the moods of the soloist; and then you have attained the most valuable feature of the accompanist's art.

READING AT SIGHT

The ability to read readily at sight is a great boon to the accompanist. When the choice lies between the poor reader who is subjective to the moods of the soloist and the ready reader who is apt to fly off to a tangent to display his brilliancy, any soloist will prefer the former. The shortcomings of the former may be overcome by practice, while the latter is beyond redemption.

To develop ability in sight-reading, PRACTICE. Read everything you can find that is within your technical grasp. Hymns, anthems, accompaniments, sonatinas, easy solo music: all these will be valuable for practice. Take a composition of reasonable difficulty, at a moderate movement; concentrate your whole mind upon it; and play it straight through with the fewest possible mistakes. The mark at which to aim is no mistakes at all. Never halt to pick up a lost note. Read each selection but once, then lay it aside for at least a week. Frequent repetitions cease to be sight-reading. Of course nothing is sight-reading when once one has played the selection; but few of us have a library that would last us long if everything was permanently laid aside after one reading. By allowing long periods between readings almost as much benefit is derived as from all fresh selections. It is very exhausting work, and as soon as the mind begins to be fatigued scarcely any further benefit is derived. In fact, bad habits are apt to result. One half hour per day soon will show very noticeable results in your reading ability.

HOW TO TRANSPOSE

The accompanist, thoroughly equipped for professional work, must be able to transpose readily. This presupposes a knowledge of harmony. Select a simple melody. Learn it thoroughly as written. Play it a major second, a minor second, then a major or minor third higher, then lower, than it is written. At first each tone will have to be transposed separately, but with experience you will be able to see whole motives or phrases in the new key. Gradually increase the difficulty of the melodies. Then use selections with simple harmony, and repeat the same process. To transpose harmony readily, one should know all the chords and their relations in the key. Then, when one sees a tonic chord before him, it is only necessary to play the same position of the tonic chord in the key to which he is making the transposition. Presto change, the trick is done. Easy, isn't it? When one knows how. Work faithfully at your harmony exercises; they are the key to successful transposition. Practice does the rest.

The young musician can employ some time to no better advantage than in playing accompaniments. To be skilled in accompanying is a sign of sure musicianship. Your playing of a sympathetic, accompaniment will raise you higher in the estimation of the true musician or critic than your most brilliant display of pianistic pyrotechnics.

Your teacher has very little time to devote to this phase of your education. In fact, very little of it can be taught. Experience and careful attention to detail are your best masters. Make friends with soloists; and have frequent rehearsals with them. Strive first, last and always to have your accompaniment fall into line with the moods of the soloist, making it a genuine support to his work. Strive, not to think for yourself, but to read the soloist's thoughts and to sink your individuality into his interpretation. Your first attempt may not be a glorious success, but sincerity of purpose will assure final victory.

For those living in small communities there is little hope of direct financial returns from accompanying. Like other public appearances of musicians, such work is expected to be gratuitous. In the larger centers accompanists command prices which make their work very satisfactorily remunerative. Of course this implies that they will be well qualified. Even in the smaller places there is compensation in the added prestige and popularity obtained and, for the teacher, in the wider patronage which these will bring.

But the greatest benefit of all will be a wider acquaintance with musical literature, broader artistic grasp, and a development of individual powers.

The Pupil and the Artist-Teacher

By MISS HELEN C. VAN BUREN

Every ambitious boy and girl has looked forward for years to the time when he or she will study with a "master"—an artist-teacher. But how many know what to expect from one of these teachers or what they demand from their pupils in return?

First, consider what we expect to find in our artist-teacher. He is usually a broad, all-around musician and a skilled performer on one special instrument, be it piano, violin or any other instrument. More than this, he is generally a widely cultivated man, wide-awake intellectually, apace with the times, and, above all, one who is able to express his musical ideas in such a way as to inspire us to accomplish the best that is in us. We must not look for a careful, painstaking pedagog or one who will drill us on technical difficulties and sympathize with all our individual shortcomings. When the student goes to a 'Big-Gun' in the musical world, he must expect big things from him and it is for these only that he should pay his big prices.

What should we ourselves bring to such a teacher? First of all we should possess a sound technic, so developed that undivided attention can be given to the interpretation of the composition being studied. Without this, no matter how musical we may be, the ideas we receive will have no means for expression. To derive full benefit from the lessons we should have had a liberal education and keep an open mind, ready and eager to absorb knowledge, for it will be given in abundance. One other thing, often overlooked, is the necessity for being in good health and able to give a great amount of time and strength to the work. One new composition after another will be taken up and the amount of mental and also physical labor demanded for satisfactory results is really tremendous.

Common Faults in Pianoforte-Playing, and How to Correct Them

By CLEMENT ANTROBUS HARRIS

THE times are long past when the music teacher's only remedy for all the ills that pianoforte flesh is heir to was a knock on the knuckles with a lead pencil. The intelligent teacher of to-day diagnoses defects as carefully as a doctor of medicine does diseases, and has almost as extensive and carefully adapted a list of remedies. To young teachers, whose pharmacopœia is not yet complete, the following suggestions may not come amiss. They have proved eminently successful during a long experience.

NON-OBSERVANCE OF RESTS.

Direct the careless, non-observing pupil to touch the lid of the piano at every rest or beat covered by a rest of two or more beats length. This insures that the hand is raised from the keys, and the difficulty of doing so apparently simple a thing will at first cause considerable amusement. The plan is invaluable, not only for securing the observance of rests, but for acquiring independence between the hands. It should, however, at first be practiced one hand at a time.

As a mental tonic the pupil should be asked to name the relative length of sound and silence in a bar. Thus in a bar of four quarter time containing an eighth-note followed by rests there is *seven times as much silence as sound*. It should also be pointed out that the bad effect of holding a note down which should have been released continues after the note itself has ceased to sound, owing to what acousticians call "sympathetic vibration." To illustrate this put a note down so gently as not to sound it; while holding it down with one hand play its octave or fifth above or below audibly with the other hand, and immediately it has sounded let this second key rise so that it is not sounding. There will still be a sound of an harmonic character. This comes *not from the note which was struck* but from the one which is being held down. This may be proved by the fact that directly this note is released the sound ceases. Asked what he thought the most wonderful effect in music, Mozart replied, "No music," referring to the impression produced by sudden silence after sound, in other words, rests.

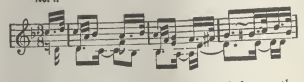
NON-OBSERVANCE OF STACCATO.

As the effect of staccato dots is to substitute a rest for the second half of a note, the same method of insuring observance may be applied as in the case of rests. In many cases, however, the fault is less that of non-observance than of very unequal observance; some notes are very staccato, others not at all. This is due to inequality of elasticity in the fingers, which must be met by exercises for finger-raising, with special reference to any finger—very frequently the fourth—which is observed to be more particularly the culprit. Very commonly every note of a staccato passage is played staccato *except the last one*, which is erroneously joined to the first note of the next phrase. This is not a physical but a mental defect, and with an intelligent pupil the pointing of it out, followed by the correct playing over of a number of passages in which the fault has occurred, will prove all that is required.

CONFUSION OF PARTS IN POLYPHONIC PASSAGES.

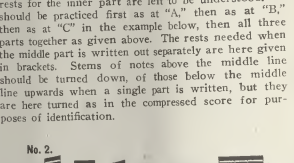
This is a fault of which even comparatively advanced students are often guilty, especially when two or more parts are to be played by the same hand. Many pupils have no conception of polyphony, that is, of two or more independent melodies being sung or played at the same time. Explain the nature of this kind of music; then direct that each part be played separately, first that with the stems of the notes turned up, then that with the stems turned down, or *vice versa*. The time must be carefully counted in each case, since it is complete in each part. Take, for instance, the following well-known puzzle passage from the famous *Andante Favori in E* of Beethoven:

No. 1.



It is in three parts, though, as is not infrequently the case where there are more than two parts, the rests for the inner part are left to be understood. It should be practiced first as at "A," then as at "B," then as at "C" in the example below, then all three parts together as given above. The rests needed when the middle part is written out separately are here given in brackets. Stems of notes above the middle line should be turned down, of those below the middle line upwards when a single part is written, but they are here turned as in the compressed score for purposes of identification.

No. 2.



MIS-READING ACCIDENTALS.

When one of two notes next each other in alphabetical order is inflected by an accidental this is very frequently read as applying to the wrong note. Explain that the written sign *touches several lines and spaces*, but only applies to the note its *center* is opposite. Explain also that nine times out of ten an accidental before two conjunct notes has the effect of throwing them apart: it makes them into an "augmented second"; very rarely does it draw them together so as only to be a semitone apart. Some expert pianists have never noticed this fact, but have acknowledged its value when pointed out to them.

IGNORING DURATION OF ACCIDENTALS.

No fault is more common or more irritating in regard to the reading of music than the persistence with which pupils forget that an accidental governs all notes of the same name which follow it in the same measure. The fault does not lie wholly with the pupil: it is very largely due to the composers and editors who, with the false idea that they are making certainty doubly certain, insert a large number of absolutely needless accidentals. The inevitable effect is to undermine confidence in the music as written, and to occasion a disregard of accidentals. Let none be inserted but those strictly necessary according to rule: then, and then only, the teacher can insist on the observance of rules. As things are the pupil not unnaturally gets the impression that if a second inflected note in a measure has no inflection-sign before it the inflection is not intended to apply! If this cannot be done, then let us frankly alter the rule and put an inflection-sign to every inflected note. Meanwhile, select a page of the music in hand and ask the pupil to point out every accidental on it and all the notes in the same measure governed by each sharp, flat or natural. A repetition of this exercise a few times will soon make observance of the rule habitual. According to an old rule, if a measure ends with an inflected note and the next measure begins with the same note, the inflection-sign need not be repeated. I have met several expert musicians who were not aware of this carrying power of an inflection over two or more measures. Hence its being mentioned here.

THE BREAKING OF TIES.

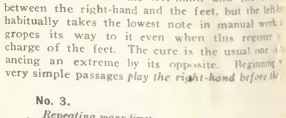
Perhaps as common as the error just mentioned is that of disregarding ties or "bends." Many teachers cross out the second note with a lot of pencil scribble. Surely, nothing could be a more flagrant violation of the true principles of teaching. For the blame is on the wrong shoulders. It is not the copy which needs correction, but the pupil. And correction is simple enough: all that is necessary is to insist every time on the player retracing his or her steps back to the first of the two or more tied notes and playing the passage as written. Make a servant, not an ass, of habit. In many cases good habits are as easily acquired as bad ones. My own experience is that a small amount of pencil marks will insure accuracy. The true place on which it is worth while making an impression is the brain and character of the pupil. What is needed is mentality. Keep black lead for the stove.

LEFT-HAND BEFORE RIGHT.

Asked what he considered the commonest fault in pianoforte playing, Dr. Henry Fisher replied, "Playing the left-hand momentarily before the right." Yet so widely known to know exactly what is the cause of this almost universal defect. I have discussed the matter with both expert pianists and doctors of medicine without decisive result. Personally, the cause seems to the writer to be psychological: it is due to an instinctive desire to establish a bass before building up a tune. For the same reason arpeggios, and groups of grace notes, are much more often played from the bass notes upwards than the reverse. Similarly the left hand in organ playing has a strong tendency to be the same note as the feet: there is no greater physical connection between the left-hand and the feet than between the right-hand and the feet, but the left-foot habitually takes the lowest note in manual work and gropes its way to it even when this register is in charge of the feet. The cure is the usual one of advancing an extreme by its opposite. Beginning with very simple passages *play the right-hand before the left.*

No. 3.

Repeating many times.



Afterwards the scales and eventually double-note chord exercises should be played in the same way. Both teacher and pupil must be prepared for a long and tedious struggle against this fault, which is only difficult to eradicate, but often an apparent cure reappears.

Concise Biographical Dictionary of Noted Musicians Born in Poland.

WHILE THIS LIST DOES NOT PRETEND TO BE COMPLETE IT IS CERTAINLY THE MOST COMPREHENSIVE IN THE ENGLISH LANGUAGE.

ADAMOWSKA, see SZUMOWSKA-ADAMOWSKA.

ADAMOWSKI, JOSEPH. Born Warsaw, Poland, 1862. Noted 'cellist. Pupil of Slavenhagen and Tchaikovski (in composition). Member of the Boston Symphony Orchestra. Husband of ANTONIETTE SZUMOWSKA (q. v.).

ADAMOWSKI, TIMOTHÉE. Born Warsaw, 1858. Noted Polish violinist and composer. Founded the Adamowski Quartet, 1888. Member of the Boston Symphony Orchestra.

BADARCZEWSKA, THEKLA. Warsaw, 1838-62. Wrote a number of piano pieces including *The Maiden's Prayer.*

BANDROWSKI, ALEXANDER VON. Born Galicia, 1860. Noted Polish tenor.

BASSLT, FRITZ. Oels, Silesia, 1863. Noted conductor, composer of numerous short operas and male part songs.

BEETH, LOLA. Cracow, 1862. Noted dramatic soprano. Made her début at Berlin as Elsa in *Lohengrin*, and has sung in America.

BERGSON, MICHAEL. Born Warsaw, 1820; died London, 1898. Composed opera, *Louisa di Monfort* (Florence, 1847); director of Geneva Conservatory; afterwards taught in London. Composed orchestral and chamber music.

BOROWSKI, FELIX. Born London, England. Studied in London and Cologne. Came to America and settled in Chicago, 1897. Music critic on Chicago *Record-Herald*, noted teacher, and composer of fine violin pieces, such as *Adoration*; has also written some beautiful songs, etc.

BROSIG, MORITZ. Silesia, 1815-87. Music director Breslau Cathedral. Composer of church music.

CHOPIN, FREDERIC. Born near Warsaw, 1810; died Paris, 1849. Played in Vienna, 1829, but settled in Paris, 1831. Visited London, 1848-49. As a performer he played with exquisite refinement and poetic insight, and as a composer of pianoforte music pure and simple he has never been surpassed.

DE RESZKE, EDOUARD. Warsaw, 1855. Celebrated bass singer now in Paris. Has sung with great success in Paris, Turin, Milan, London and America.

DE RESZKE, JEAN. Warsaw, 1852. Fine dramatic tenor, especially famous in Wagnerian roles. Also famous as a teacher, among his pupils being his own brother, Bessie Abbott and Maggie Teyte.

DRESZER, ANASTASIUS W. Brilliant Polish pianist, born about 1845. Founded a music school at Halle. Composed two symphonies, piano pieces, songs, etc.

DURAND (DURANOWSKI), AUGUSTE F. Warsaw, 1770. Died about 1840. Celebrated violinist, noted for his brilliant style.

ELSNER, JOSEPH X. Silesia, 1769; died 1854. Taught Chopin at Warsaw, where he established a school for organists that afterwards became the Conservatory. Composed nineteen operas; ballets, symphonies, cantatas, etc. Also wrote two essays on the Polish language in vocal music.

FITELBERG, GREGOR. Dünaburg, 1879. Noted contemporary conductor and composer of symphonic and instrumental works.

FÖRSTER, EMANUEL A. Born Silesia, 1748; died Vienna, 1823. Composer and theorist.

FRANCK, EDUARD. Born Breslau, 1817; died 1893. Pianoforte teacher and composer of a symphony, piano concerto, and chamber music.

GAVRONSKI, WOYTECH. Born near Vilna, 1868. Composer.

GEBEL, FRANZ X. Born near Breslau, 1737; died 1813. Conductor, composer and teacher.

GEBEL, GEORG (SEN.). Breslau, 1685-1750. Wrote several compositions, including canons up to thirty parts; invented a clavichord with quarter tones.

GEBEL, GEORG (JUNR.). Son of preceding. Born Silesia, 1709; died 1753. Organist and conductor. His works include twelve operas, numerous cantatas, and over one hundred orchestra pieces.

GORDWSKI, LEOPOLD. Born Vilna, 1870. One of the greatest living virtuosos of the piano. Has also composed some remarkable works.

GUMOLKA, NICHOLAS. 1539-1600. Created Polish national part-music with his setting of Kochanowski's Psalter of 150 psalms. Also famous as a writer of the minim, and forestalled Monteverde in the use of the chord of the dominant seventh.

GOSSEC, LOUIS. Contemporary Polish violinist. Has been professor of violin playing at Warsaw Conservatory, and a member of the Lamoureux Orchestra in Paris. His compositions include a suite for violin and strings, and other orchestral works, etc.

HEINRICH, JOHANN G. Silesia, 1807-82. Composer of

HOFMANN, JOSEPH. Cracow, 1877. Famous virtuoso pianist. First played in public at the age of six; now resident in America. Has composed piano pieces, etc.

HOLLÄNDER, GUSTAV. Leobschütz, Upper Silesia, 1855. Violinist, pupil of Deyid and Joachim. Director of Stern Conservatory, Berlin, 1894. Concertmeister, Hamburg, 1896. Composer of pieces for violin and piano.

HOLLÄNDER, VICTOR. Leobschütz, 1866. Composer of comic operas.

HUBERMANN, BRONISLAW. Born near Warsaw, 1882. Noted violinist.

ILINSKI, COUNT J. S. Born Poland, 1795. Studied under Beethoven and composed symphonies, overtures, much church music, chamber music, songs, etc. The date of his death is unknown.

JANIEWICZ, FELIX. 1762-1848. Noted Polish violinist.

JANOTHA, NATHALIE. Warsaw, 1856. Noted pianist, pupil of Madame Schumann.

JARECKI, HENRI. Warsaw, 1846. Conductor and composer.

JASINSKA, MAGDELENE. Noted Polish singer.

KARLOWICZ, MIECZYSLAW. Born Wiszniewo, 1876; died Zakopane, 1909. Noted conductor and composer of elaborate works.

KAMIENSKI, MATTHIAS. Born Ödenburg, Hungary, 1734; died Warsaw, 1821. "First composer of Polish Opera." He composed six operas, the first being *Misery Made Happy*, produced in Warsaw, May 11, 1778.

KARASOWSKI, MORITZ. Warsaw, 1823; died 1892. Celebrated 'cellist and writer on musical subjects.

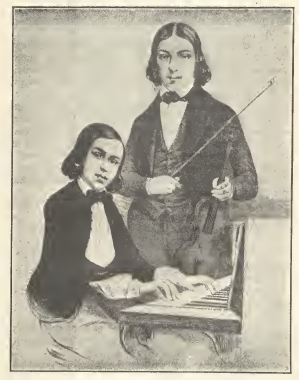
KOCHANSKA, MARCELLINE. See SEMBRICH, MARCELLA.

KOCZALSKI, RAOUL A. G. Celebrated pianist, born Warsaw, 1885. Played in public at the age of four and toured as a "prodigy." Became Court Pianist to the Shah of Persia. Has written an opera and some pianoforte music.

KONTSKI, ANTOINE DE. Cracow, 1817; died 1899. Celebrated pianist; lived many years in London and toured the world at the age of eighty. Wrote pianoforte pieces.

KONTSKI, APOLLINAIRE DE. Warsaw, 1825-79. Eminent violinist and favorite pupil of Paganini. Founded Warsaw Conservatory, 1861. Brother of Antoine de Kontski: two other brothers, Charles, 1815-67, and Stanislas, born 1820, were also noted violinists.

KOTHE, BERNHARD. Gröbnig, 1821; died 1897. Founded the Cäcilien-Verein for Catholic church music, Breslau. Composed organ and church music; wrote pamphlets on church music.



HENRY AND JOSEPH WIENIAWSKI.

KUCZINSKI, PAUL. Born 1846. Noted Polish composer.

KURPINSKI, KARL. Posen, 1785; died 1857. Conductor of Warsaw National Theatre, 1825-41. Composed twenty-four Polish operas and several ballets.

LAMBERT, ALEXANDER. Born Warsaw, 1862. Celebrated pianist and very able teacher. Director of New York College of Music, 1888. Has composed valuable pianoforte pieces, studies, etc.

LESCHETIZKY, THEODOR. Born Langert, Austrian Poland, 1830. Teacher of Paderewski and a number of other distinguished concert pianists. Has composed an opera and pianoforte pieces.

LEWANDOWSKI, LOUIS. Born Wreschen, Posen, 1823, died 1894. Conductor of the Berlin Synagogue from 1840. Co-founder and active supporter of the "Institute for Aged and Indigent Musicians."

LIPINSKI, KARL JOSEPH. Born Radzyn, Poland, 1790; died 1861. Distinguished violinist. Concertmeister, Dresden, 1839-1850. Composed four violin concertos, compiled a collection of Galician folk songs, etc.

MASZYNSKI, PETER. Born Warsaw, 1855. Pianist and composer.

MELCER, HEINRICH VON. Born Warsaw, 1869. Noted pianist and composer.

MEYERBEER, ABRAM. 1830-1904. Composer of popular Polish overtures.

MIERTLI, KARL. Born Czernowitz, Galicia, 1821; died 1897. Pupil of Chopin. Artistic Director Lemberg Conservatory, 1858. Founded a Music School 1888. Published an edition of Chopin's works with marginal notes showing the emendations of Chopin on Mikuli's copies.

MLYNARSKI, EMIL. Born Poland, 1870. Noted composer and conductor.

MONIUSZKO, STANISLAV. Born Lithuania, 1813 (20?); died 1872. Noted organist and composer. Director of Warsaw Opera 1858. Composed fifteen national Polish operas, cantatas, church music and songs.

MOSZKOWSKI, ALEXANDER. Born Pilica, Poland, 1851. Noted critic and editor.

MOSZKOWSKI, MAURICE. Born Breslau, 1854. Noted pianist, teacher and composer. His compositions include an opera, *Boabdil*, orchestral works, and many charming piano pieces, including the *Serenade, Spanish Dances, Valse Brillante*, etc.

NORBLIN, LOUIS P. Born Warsaw, 1781; died 1854. Noted 'cellist.

NOSZKOWSKI, SIGISMUND. Born Warsaw, 1848. Distinguished Polish composer. Director Warsaw Music Society, 1881. Professor at Warsaw Conservatory, 1888. His works include the opera *Livia*, orchestral pieces, pianoforte pieces, etc., and a work on musical notation for the blind.

NOWOWIEJSKI, FELIX. Born Wartenberg, 1875. Noted contemporary composer of opera (*Quo Vadis?*), orchestra and instrumental music.

NOYAKOWSKI, JOSEF. Born Miniszek, Poland, 1805; died 1865. Noted pianist and teacher. Wrote chamber music and numerous pianoforte pieces.

OGINSKI, MICHAEL CASIMIR. Warsaw, 1731-1803. Said to have invented the pedals of the harp.

OGINSKI, PRINCE MICHAEL CLEOPHAS. Nephew of preceding. Warsaw, 1765-1833. Noted composer of polonaises.

OPIENSKI, HENRIK. Born 1870. Pupil of d'Indy, Urban, Nikisch and Riemann. Has written symphonic poems and is a celebrated Polish critic. Conductor of Warsaw Symphony Orchestra.

PACHULSKI, HEINRICH. Born Lasa, Russia, 1859. Pianoforte professor Moscow conservatory, 1886. Composed suite for orchestra, numerous piano pieces, and arranged Tschaikowski's works for piano.

PADEREWSKI, IGNACE. Born Podolia, Poland, 1860. The most noted Polish musician since Chopin. Long held a dominant position among contemporary virtuoso pianists. Compositions include the opera *Manru*, symphonies, songs and several piano pieces, including a popular *Minuet in G*, *Cracovienne, Toccata, Songs of a Voyager*, etc.

PANOFKA, HEINRICH. Born Breslau, 1807; died 1887. Noted violinist and teacher of singing.

PONIATOWSKI, JOSEF MICHAEL. Prince of Monte Rotundo in spite of his Polish name; was a nephew of a Prince Poniatowski, Marshal of France, and was born in Rome, 1816; died Chislehurst, England, 1873. He studied music in Florence, became noted as a tenor; composed many operas and popular songs and ballads, including the popular *Yeoman's Wedding Song.*

RADZIWILL, PRINCE ANTON H. Born Wilma, 1775; died 1833. Distinguished amateur composer; patron of Beethoven and Chopin.

ROSTCKI, LUDOMIR. Warsaw, 1883. Noted conductor, composer of opera, orchestral works, violin, 'cello, piano music and songs.

SCHARWENKA, PHILIPP. Born Samter, 1847. Noted pianist, teacher and composer. Has written choral and orchestral works; piano pieces, 'cello pieces, and songs.

SCHARWENKA, XAVER. Born Samter, Poland, 1850. Brother of preceding. Famous concert pianist, teacher and composer. Has toured America with success. His works include an opera (*Mataswintha*, 1896); symphony, concerto, chamber music and piano music. He is the composer of the popular Polish Dance.

SEMBRICH, MARCELLA (real name Marcelline Kochanska). Born Wisniewczyk, Galicia, 1858. Celebrated soprano. *Début* Athens, 1877; London, 1880. Has been for many years a great favorite in America. The fact that she studied violin for many years perhaps accounts for the singular beauty of her interpretations.

SLIVINSKI, JOSEPH VON. Born Warsaw, 1865. Noted concert pianist. Pupil of Rubinstein and Leschetizki.

STOJOWSKI, SIGISMUND. Born Strelce, Poland, 1870. Famous concert pianist and teacher, now in New York. Won first prize for pianoforte playing and composition, Paris Conservatory, 1889. Studied later under Paderewski. Has composed a pianoforte concerto, orchestral pieces, a Romance for viola and orchestra, charming pianoforte music, etc. Has also written notable lessons on great pianoforte masterpieces for THE ETUDE.

STOLPE, ARNOLD. Died 1872. Composer of popular Polish overtures.

STRAKOSCH, MORITZ. Born Lemberg, Galicia, 1825 (30); died 1887. Won distinction as a pianist and teacher, but after 1856 became better known as an opera impresario. Teacher and brother-in-law of Adelina Patti. Composed an opera and wrote pianoforte pieces.

SZUMOWSKA-ADAMOWSKI, ANTONIETTE. Born Lublin, Poland, 1868. After studying in Poland with noted teachers she went to Paris and became a pupil of Paderewski. Now resides in Boston, and has won notable success as a concert pianist. She is the wife of the noted Polish 'cellist, Joseph Adamowski.

SZYMANOWSKA, MARIA (*née* WOLOWSKA). Born Poland 1790; died 1831. Noted pianist, pupil of Field in Moscow. Lived in Warsaw, 1815-30, at the same time occasionally touring Europe. Court pianist at St. Petersburg. Wrote piano 24 mazurkas, a nocturne, studies, etc., for piano. Her compositions were praised by Schumann.

SZYMANOWSKI, CARL. Born Poland, a relative with Noszkowski. Noted contemporary composer of orchestral works, piano music and songs.

TAUSIG, CARL. Born Warsaw, 1841; died Leipzig, 1871. Celebrated pianist, pupil of Liszt. Founded a school for pianoforte playing in Berlin, made many successful tours. His compositions include the notable studies, pianoforte pieces, etc. Also made a pianoforte transcription of Wagner's *Meistersinger*.

WALLEK-WALEWSKI, BOLESLAUS. Born 1885. Famous composer of orchestral humoresks.

WANKE, JOHANN N. Born Poland, about 1800. Notable violinist.

WIENIAWSKI, HENRY. Born Lublin, Poland, 1835; died Moscow, 1880. Noted violinist. Won first prize for violin playing Paris Conservatory, 1846. Toured Europe with his brother, Joseph, and was appointed solo violinist to the Czar, 1860. Lived in Russia until 1872. Violin Professor Brussels Conservatory, 1874-7. Composed concertos, fantasias, studies, etc., for violin.

WIENIAWSKI, JOSEPH. Brother of preceding; born Lublin, 1837. Famous pianist. Studied Paris Conservatory, 1847-50. Toured with his brother. Teacher Moscow Conservatory, 1866. Settled in Brussels. Composed orchestral pieces, pianoforte concerto, chamber music, piano pieces, etc.

ZAREMBKI, JULIUS. Born Shitomir, Russian Poland, 1854; died 1885. Pupil of Liszt, brilliant pianist and composer. Professor of Piano at Brussels Conservatory, 1879.

ZARZYCKI, ALEXANDER. Born Lemberg, Galicia, 1831; died 1895. Noted conductor, composer and teacher.

ZEISLER, FANNY BLOOMFIELD. Born Silesia, 1866. One of the most brilliant living pianists. Though born in Poland, Mrs. Zeisler is so closely allied with American life that it is hard to think of her as anything but a native of this country.

ZELENSKI, LADISLAS. Born Galicia, 1837. Professor of composition, Warsaw Conservatory. Written orchestral and choral pieces, chamber music, an opera, pianoforte pieces, etc. One of the most distinguished of modern Polish musicians.

ZERLINSKI, ALEXANDER VON. Born of Polish parents, Vienna, 1877. Noted contemporary conductor and composer. His works include an opera and a symphony.

ZIELINSKI, NICHOLAS. Polish composer of the sixteenth century, who introduced into Poland vocal works with string and wind accompaniments. Also a noted contrapuntist.

ZIELINSKI, JAROSLAW DE. Born Galician Poland, March 31, 1847. Noted Polish pianist, composer, writer and teacher, educated in Lemberg and Vienna; took part in Polish revolt against Russian rule and subsequently came to America. He took part in the Civil War. After that he taught in New York and other American cities with great success, finally settling in Los Angeles, Cal.

THE CHILD'S SEAT AT THE PIANO.

BY MRS. ELIZABETH M. ROSSITER.

In order to attain the highest degree of mental effort, it is necessary to have the body, and its environments, comfortable and agreeable. No matter in what line the mental efforts are directed, the best results can not be obtained, if the physical organism is in discomfort; the close relation between the mind and body makes the conditions affecting the one affect the other. This fact has been recognized by school authorities, and others engaged in various kinds of endeavor. School houses are now built with a view to comfortable seating and healthful surroundings, so as to promote the best mental achievement. The same theory is also worked out in many lines of business. A convincing incident appeared—in the form of an article—a short time ago, in a leading woman's journal. Its object was to emphasize the wisdom of providing comfortable, rather than ornamental chairs for the home. As an illustration, the writer gave the case of a very exclusive, fashionable French milliner, who employed a large number of helpers. In answer to an inquiry as to how she succeeded in holding her help, and getting such good work from them, she said, "The first thing I do, when I employ a new helper, is to get a chair fitted to her. I find if my help is comfortably seated, other things being equal, I get good work, and they are contented and easier managed."

It is a well-known fact to all students of music, that the practice period is extremely fatiguing to both body and mind, and if the seating is uncomfortable, that fatigue is increased, while in most cases but indifferent results are obtained. Especially is this true in the case of young child-students. The child usually looks upon the ordeal of practicing, as something done for someone else; as a rule it thinks it is doing it for its parents or teacher, and when the task must be performed under uncomfortable conditions, it sets up a protest, making all sorts of excuses to escape the practice period. Perhaps one of the things that helps to make this part of the child's music study disagreeable, is the uncomfortable seating at the piano. Especially is this true when the child is quite young, and too short to allow its feet to rest upon the floor. It is not an uncommon thing to see one of these little students hanging, as it were, on the edge of one of those round, comfortless and often wobbly stools; his legs dangling in midair, like two weights, thus increasing weariness, while he looks anything but studious.

In too many cases the parents do not give the proper attention to these little things, that might make the child's work so much easier. They seem to think their duty ends, with providing the piano and price of the lessons.

In choosing a seat for the child at the piano, let comfort be thought of first. An ordinary leather seated dining chair, with the legs adjusted to the proper height, makes a very desirable seat. The back affords a rest for the child to lean against, when he wishes to relax for a few moments. A rest should also be provided for the feet. It should be of the right height to allow the feet to rest firmly upon it, as well as strong, and large enough for the feet to shift about a little, if desired. This gives support to the entire body; and a feeling of confidence, security and restfulness to the child. The mind, being thus freed from its concern of the body's discomfort, can concentrate on the work before it. Unconsciously the child becomes interested, and without much trouble will be willing to practice out the allotted time, because the body is comfortable and restful.

The Magic Number—168.

A Suggestion to Ambitious Teachers.

By RUTH ALDEN.

I.

In one respect at least, Fortune makes us all her favorites. She places at our disposal without favor to one over another, not the same length of days to be sure, but precisely the same length of *day*. We all of us have exactly twenty-four hours from now until this time to-morrow. In that time we may, or we may not, do a day's work, but we shall surely make a day's record.

There is nothing in our possession that we manage with less skill than the very moments that make up life. We feel instinctively so wealthy in this coin, so well supplied with it, that we are prodigal. And not that alone. We also forget what we have done with it. But it never forgets what it has been doing with us. Mark that!

As a result of this failure on our part to take a grasp upon the day and make it our own, we are all forced to become victims of that state of consciousness called by such technical terms as:

THIS IS MY BUSY DAY

HURRY UP, WE HAVEN'T THE TIME.

These, and all of their kind are symptoms of a trouble that spells defeat for us unless we wake up and realize just what time is and also how to dispose of it.

Children are the most legitimately busy people in the world. Their interests are varied and their activities are intense. It often happens that to add a music lesson (and the necessary practice) to a life already full is an embarrassment indeed. We may never convince the child that this added burden will "bring beauty into his life." His life (and the life of every child) is already full of beauty. We can well agree to let that take care of itself, but we must not fail to show the youngsters the fallacy of the "I-haven't-time" idea. We may be too old ourselves to learn better, but let us not fail to teach him that he has about twice as much time as he thinks he has.

Ask a child to work it out for himself. If you are a good teacher you will certainly interest him. Do not tell him the facts. Lead them out, this way:

How many hours in a day?
Twenty-four.
And days in a week?
Seven.
And seven times twenty-four? (*Give him a little time on this.*)
One hundred and sixty-eight.
Now let him take out of his one hundred and sixty-eight hours, his sleep time, just as if he was spending so many cents out of a total of $1.68.

From the remainder deduct the hours per week in school. Again the number taken up by home study, meals, exercise and the like.

(Don't be indefinite. Take one item at a time as you know the child and have him give it to you as exactly as possible. This is an actual science lesson; not a Sam Lloyd's puzzle.)

In the course of time you will have come upon the actual facts.

The child uses up legitimately so and so many hours out of a total of 168 a week; and after the lesson hour and the practice time have been added to his work he still has a margin. You can never tell a child all this. But, as we have said, you can make him find it out for himself. Under these conditions he is always convinced.

II.

It is too bad that we elders cannot convince ourselves that a lot of time is contained in seven days. If we knew this, we should find time for study, new ideas, inspiration *and still have time left*. Truly we have grown old and fixed in habit only because that mystic number 168 is an unsolved mystery to us.

Here is a real (actual) programme.

The woman is fifty-six and as "live" as she was twenty years ago.

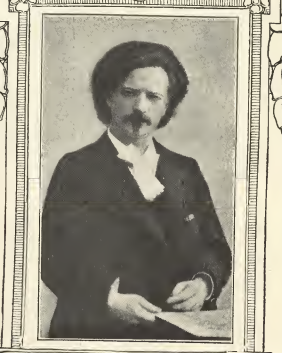
TOTAL UNIVERSAL ALLOWANCE PER WEEK	168
Less 7½ hours daily sleep	52½
Less care of body, meals, etc.	28
Less 8 hours daily work	48
Less 1½ hours daily travel	9
Total	137½ 137½
Unexpended balance	30½

Do you think a wide awake woman, keen to her opportunities and to the love of life, would be glad to discover that she possesses 30½ hours a week to do with as she pleases. Thirty and a half times fifty-two! Did you ever try that? Well, it amounts to 1586, a total of about 66 days. Talk about a two weeks' vacation in the summer! Here are over two months' vacation that slips away from every one of us.

Suppose, said this woman, that I use up 15 hours a week in social pleasures and engagements, I still have left enough margin to learn a new art or science, in a few years; to develop myself further in my own work; to keep up to date, or even forge ahead a little. I have found that I have plenty of time to be a live and happy woman with lots of leisure, busy as I am.

Certainly one hundred and sixty eight is a magic number.

The Etude Master Study Page



The Real Paderewski

PADEREWSKI'S PERIOD.

Excepting only Frédéric Chopin, no character in musical history has been so prominently identified with Poland as Ignace Jan Paderewski. Considered from a popular standpoint, Chopin never attained that wide celebrity which attaches to the great Polish virtuoso of the present day, whose fame has reached millions who may never hear him play, but are as familiar with his name as that of the greatest statesman of the day. Moreover, Paderewski is wholly of Polish origin while Chopin's attraction to France through ancestry and long residence need not be commented upon.

Properly to appreciate the life and ideals of Paderewski it is desirable to refresh one's memory regarding the remarkable country of his birth, for while Paderewski has shown his wide cosmopolitan experience in his compositions he is nevertheless a most devoted patriot of his native land.

Patriotism it is that binds American sympathies to Poland. The services of the Polish patriot Thaddeus Kosciuszko in our own Revolutionary War will never be forgotten in the new world. But even the zeal and skill of men like Kosciuszko were not able to save their country from the intrusion of the armies of more powerful countries.

POLAND'S FORMER GREATNESS.

In the third quarter of the XVI century, Polish rule extended over some 380,000 square miles—a territory greater than that occupied by all of our New England states and our Middle Atlantic states, with the addition of Ohio, Indiana and Illinois. Now, there is no Poland save in the hearts of the Polish people. What was once a great country of thirty-five million people is now tragically divided into provinces of Russia, Prussia and Austria; three-quarters of Poland's former possessions went to Russia.

Despite every imaginable effort on the part of the governments to exterminate patriotism in what was once Poland, the Poles of to-day, who have politically ceased to be a nation for one hundred years, find the love of country burning fiercer in their hearts than ever before. They have witnessed the genius of their great sons and daughters winning fame in all lands while their own soil has been under the heel of the despot. The revolutions of the forties and the sixties failed to bring liberty to Poland despite the intervention of France and Great Britain; three-fourths of Poland paid dearly for her revolutions for Russia seized members of the aristocracy and hurried them off to Siberia like felons.

Nevertheless, proud hearts still beat firm and strong, waiting for the day when Fate will bring back the old glory of the desecrated land.

POLISH HISTORY AND CULTURE.

Polish history may be traced back to origins so remote as to be largely mythological. In the sixteenth century it was the most powerful country of eastern Europe. In this land of valiant knights and brilliant women, aristocracy flourished. The warring interests of these nobles resulted for a time in breaking the unity necessary for the preservation of military force and this contributed to the downfall of Poland.

It is estimated that over fifteen million people still speak the Polish language; Polish literature dates from antique poems said to have been produced in the tenth century. Doubtless the Polish writers best known in countries beyond the borders of Poland are Mickiewicz, Slowacki, Krasinski and Henryk Sienkiewicz. Those who have read the masterpieces of the last named writer (*Pan Michael* and *With Fire and Sword*) may estimate the depth and power of Polish literary attainments.

A GENERAL ASPECT OF POLISH MUSIC.

Polish music is strongly characteristic in its national tendencies. At first religious and then moulded after the folk dances and folk songs of the people, it is very intimately interwoven with the everyday life of the men and women of all stations. The polonaise of the court is as national in its spirit as the mazurka of the peasant. Among those who did much to preserve the beautiful in Polish

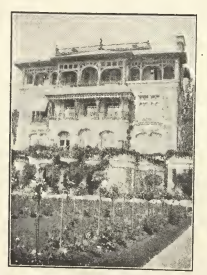
"RHYTHM IS LIFE."

Folk Music, was Elsner, the teacher of Frédéric Chopin. Chopin's own part in introducing the charm of Polish melodies and rhythm to the musical world is well known to all connoisseurs. Another significant worker in Polish musical development of the past was Stanislaus, who, although born in Lithuania (1820), is chiefly known for his devotion to Polish musical ideals.

PADEREWSKI'S ANCESTRY AND EARLY YEARS.

Paderewski's father was a gentleman farmer in Kurylówka (Podolia). Podolia is now a province of South West Russia. His mother was known to have been a woman of exceptional musical gifts but as she died when the boy was still very young he received no benefit from this source.

Paderewski was born at his father's homestead, November 6, 1860. When he was three years old his father was exiled to Siberia for suspected connection with a revolutionary project. When the exile returned after feeling the iron hand of Russian despotism, it



Paderewski's Home at Lausanne, Switzerland.

may be imagined that nothing was left undone to instill a love for Poland in the heart of the fair-haired little boy. During his father's absence the little orphan did not receive nearly so much musical education in his early childhood as the average child of to-day. His musical tendencies, however, were very manifest. It is said that when he was little more than an infant, he clambered up to reach the piano keyboard and produce beautiful tones. Another story has it that an itinerant fiddler took an interest in the obvious talent of the child and gave him a few lessons now and then. His next teacher was one who visited the farm at intervals of one month and taught the boy operatic arrangements of a semi-popular type.

AT THE WARSAW CONSERVATORY.

At the age of twelve, Paderewski was sent to Warsaw where he entered the conservatory as a regular student. His piano teacher there was Janotha. Janotha was an excellent routine teacher with some inspirational force. Janotha's daughter, Nathalie, later a pupil of Mme. Clara Schumann, also became a pianist of great note in Europe. Raguski, Paderewski's teacher in Harmony at the Warsaw Conservatory, is little known outside of Poland.

The early ambition of the future virtuoso was not that of becoming a great pianist, but rather that of becoming a great composer. It was with this purpose in view that at his early concerts he often played his own compositions. One instance pertaining to his early work as a pianist, is very interesting. He was engaged to play at a concert in a little rural music centre and found the piano so antiquated that the hammers persisted in staying away from the strings after they were struck. In order to give the concert he hired a man with a switch, who adjusted these hammers after they were struck as the program proceeded. This was probably the first piano ever introduced with a partly human action. Paderewski re-entered the conservatory at Warsaw and when he was only eighteen years of age his proficiency was so pronounced that he was appointed a teacher in the institution. By this time he had married a Polish girl, and when he was only nineteen, the great tragedy of his life came with the death of his wife, leaving him with a son bright in mind but paralyzed in body. To this son Paderewski became the most devoted of fathers and although the boy died in youth, the great pianist was wrapped up in his life as in his own.

PADEREWSKI AS A CONSERVATORY TEACHER.

One has but to imagine what the effect of the routine life of the Conservatory was upon so sensitive a nature as that of the young Paderewski. From early morning to late at night he taught with little intermission. This was a kind of serfdom to a man with Paderewski's temperament. His great desire was still that of devoting himself to musical composition. It was then that he resolved to become a virtuoso in order that he might later have the leisure to become a composer. He determined to go to Leschetizky at Vienna, but stopped on the way in order to study composition with Kiel and Urban at Berlin. Kiel was one of the most renowned teachers of counterpoint of his day and was professor of composition at the Royal High School of Music. Heinrich Urban was the teacher of composition at Kullak's famous Academy. At the age of twenty-three Paderewski received the appointment of pianoforte teacher at the Strasburg Conservatory where his monthly income was so insignificant that most American teachers would have turned up their noses at it.

INSPIRATION FROM A FAMOUS ACTRESS.

It was while he was at Strasburg that Paderewski met his famous compatriot, Mme. Modjeska (Mme. Modrejewska). This distinguished artist's father had been a musician and she immediately took an interest in the artistic career of the young man with such great ambition and high ideals. Herself one of the greatest of Shakesperian actresses of the time, she was able to give the young man advice of a practical nature which he was only too glad to accept. She found in him a "polished and genial companion; a man of wide cul-

Paderewski at the age of 20.

ture; of witty and sometimes biting tongue; brilliant in table talk; a man wide awake in all matters of personal interest, who knew and understood the world, but whose intimacy she and her husband especially prized for the elevation of his character and refinement of his mind."

WITH LESCHETIZKY.

When he was twenty-six years of age, Paderewski, encouraged by Mme. Modjeska, found himself in Vienna under the guidance of Prof. Theodore Leschetizky and his equally renowned wife, Mme. Annette Essipoff (Essipova). This was in 1886 when Leschetizky was then fifty-six years of age and had been teaching for forty years, as he began when he was only fifteen years of age. Leschetizky was what can only be described as a natural teacher. Where Paderewski had found teaching in a conservatory galling to him, Leschetizky found it his life work. Indeed he taught in the St. Petersburg Conservatory for over twenty-five years.

Leschetizky's wide experience extended from the day of his own teacher Czerny through that of his contemporaries up to the present. Naturally he took an immense interest in his fellow countryman, Paderewski, who remained his pupil for the better part of four years.

Paderewski, it should be remembered, was an accomplished musician when he went to Leschetizky. He had already made a tour of part of Russia and had been engaged in teaching advanced pupils for several years. It was this spirit of ambition to do better and still better which led the brilliant young musician to a realization of his shortcomings and the necessity for more study.

At the end of his first year with Leschetizky, Paderewski appeared in concert in Vienna and caused an immediate sensation. At the time the tendency was to attribute his great success to the special methods of Leschetizky. As a matter of fact, Leschetizky has often denied that he has any method except that employed by his Vorbereiter in removing the technical shortcomings of mature pianists whose previous training has been more or less irregular. Leschetizky himself has never posed as anything other than an artist teacher employing any justifiable means to reach a given end. In the case of Paderewski, he had wonderful material with which to work as there can be no question that Paderewski would have been a great virtuoso irrespective of who might have been his teacher.

IN PARIS AND LONDON.

Paderewski's first recital at the Salle Erard in Paris (1888) was attended by a very slender audience. Fortunately the great orchestral conductors Colonne and Lamoureux were present and realized at once that a master pianist had appeared upon the horizon. They engaged him immediately for important orchestral concerts and almost before he knew it, the artist who had waited so long and worked so hard for success was the lion of the hour in Paris. A later appearance at the Conservatoire established him as one of the great pianists of the day—the compeer of Liszt and Rubinstein.

London, like Paris, was a trifle apathetic at first but Paderewski soon became the idol of the hour in England, and has since been enormously popular with both the public and the musicians. The attitude of the conservative English critics of the time was doubtless influenced by the sensational manner in which Paderewski had been received in Paris and by the constant reference to his manner of wearing his hair, a matter due to his own taste and not to an attempt to secure publicity. The pianist formed the habit of not reading criticism of his playing or his personality whether favorable or unfavorable, and went calmly along the even tenor of his way, letting the critics fight among themselves as to his ability.

DÉBUT IN AMERICA.

Paderewski's American début was made November 17, 1891, in New York. His first audience was representative and brilliant but here again most of the critics were loath to accept the famous pianist at his real artistic worth. The public, however, found his playing so remarkable that his success grew "like an avalanche." Here was a pianist with high artistic ideals, abundant technic, who could speak to his audience through the keyboard so that they would find a newer and richer meaning in the messages of the masters. His consequent success in America is now a part of our musical history. While this has often been estimated in huge sums of money, such a criterion is perhaps unfair to American musical audiences and American musical standards. It is better to say that people actually went hundreds of miles in order to be present at his recitals. Not even Rubinstein was received with such astonishing favor.

IN GERMANY.

Probably no pianist had more difficulty in breaking through conventions in Germany than had Paderewski. It seemed a part of the German musical life to condemn any attempt to avoid the stereotyped in technical methods. Indeed, when Paderewski played in Berlin, he followed the performance of his own remarkable concerto by an encore from Chopin. Von Bülow, it is said, was so disgruntled at the ovation given to the Polish pianist that he showed his feeling by sneezing violently during the encore. The unsympathetic attitude of a few carping critics of the "Vaterland" affected the pianist so greatly that he refused to appear in Germany for some years. When he did appear, however, the public ovation given to him was exceptional in every way.

PADEREWSKI AS A PIANIST.

If one were asked to define Paderewski's greatness as a pianist, the best phrase to employ would doubtless be, "It is because his grasp of his art is all-comprehensive." One does not speak of "the technic of Paderewski," the "pedaling of Paderewski," the "bravoura of Paderewski" as all these and other characteristics are merged into his art so that no one feature of his work at the keyboard outshadows any other. Perhaps one of the most intelligent of all appreciations is that of Dr. William Mason, who knew the pianist intimately, and was in turn greatly admired by Paderewski. Dr. Mason writes "The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audiences. Paderewski's playing presents the beautiful contour of a living vital organism. It possesses that subtle quality expressed in some measure by the German word *Sehnsucht* and in English as intensity of aspiration. This quality Chopin had and Liszt frequently spoke of it. It is the undefinable poetic haze with which Paderewski invests and surrounds all that he plays that renders him so unique."

PADEREWSKI THE COMPOSER.

Mr. Henry T. Finck, an intimate of Paderewski, in his excellent brochure *Paderewski and His Art* (now unfortunately out of print), makes the following statement: "If Paderewski it must be said as of Chopin, Liszt and Rubinstein, that great as is his skill as a pianist, his creative power is even more remarkable. Although he is a Pole and Chopin his idol, yet his music is not an echo of Chopin's." It has been noted that Paderewski's first ambition was to become a composer; his whole life work has in fact been focused upon this firm desire. He became a pianist in order that he might purchase the leisure for composition. However, there can be no doubt that his epoch-making success as a virtuoso has so colored the public mind that it refuses to consider the master works of Paderewski while it readily admits those of less worthy composers not afflicted with a great reputation as a performer. Serious-minded musicians who have become intimately acquainted with Paderewski's compositions for orchestra, the stage, the voice, the piano, etc., do not hesitate to declare him not only among the foremost musical creators of the present, but among the great masters of all times.

The little *Minuet in G*, known as "Paderewski's Minuet," although a bagatelle, is probably one of the five most popular pieces ever written, yet very few of Paderewski's other more noteworthy piano pieces are widely known. His concerto for piano and orchestra is one of the finest works of its description and readily ranks with the great concertos of Chopin, Beethoven and Brahms. The *Chants du Voyageur* are extremely melodious and full of character. Many of the piano pieces in the set known as *Six Humoresques de Concert*, particularly the *Caprice in the Style of Scarlatti* and the *Burleska*, are singularly distinctive and interesting. The *Burleska* has a "bite" to it which makes it one of the most fascinating piano pieces of its class. The *Toccata Dans le Désert* is full of atmosphere, but demands a very skillful interpreter to bring out its full meaning. Of the four Morceaux—*Légende, Mélodie, Theme Varié in A* and *Nocturne in B Flat*, the last named is possibly the most played. The *Concerto for piano and orchestra in A minor* is easily one of the greatest works in larger forms written for piano. One critic has rated it as the greatest concerto since Schumann. Paderewski's songs are rich and full of charmann. Paderewski's songs are rich and full of character while always sincere in their delineation of the poet's thought. His *Symphony in B minor*, which first became known in the United States through the fine performances of it given by the Boston Symphony Orchestra, is a work of majestic lines, magnificently orchestrated and filled with the great composer's splendid melodic ideas and harmonic treatment. It is said that he has written the woes of his native land into this masterpiece. His opera *Manru* should be heard more frequently as many concede it to be Paderewski's finest production. This opera was first given at the Court Theatre in Dresden in 1901. The libretto is by Paderewski's gifted friend Alfred Nossig. The plot deals with a gypsy subject. The orchestration of this work is exceptionally powerful but always appropriate. The *Polish Fantasia for piano and orchestra* is widely admired, and some concede to this the place of first honor among Paderewski's compositions; wherever the pianist has played this original and characteristic work it has always produced a furore.

Paderewski at the age of 11.

PADEREWSKI'S PHILANTHROPIES.

Paderewski has given lavishly of the wealth bestowed upon him by enthusiastic music lovers. Upon one occasion when he had promised his services for a benefit to be held for the Actor's Fund in America, he found that he was unable to come. He promptly sent his check for $1,000, explaining that he was physically incapacitated. His best known philanthropy in America is the Paderewski Fund, consisting of the sum of $10,000 to be devoted to the purpose of fostering musical composition in America. Once every three years a prize of about $500 is given to some fortunate competitor. Among those who have succeeded thus far have been Henry K. Hadley, Horatio W. Parker, Arthur Bird and Arthur Shepard. The fund was founded in 1900, and is a very gratifying evidence of Paderewski's interest in American musical development.

PADEREWSKI'S PERSONALITY.

The philanthropies of Paderewski represent an interesting side of his nature. His intense seriousness at times makes it difficult to believe that he may be the most youthful and vivacious of men. His friends are well aware of his quick wit as well as his broad general learning. Linguistically speaking, his accomplishments are very exceptional even for a Pole. He speaks English, for instance, with so slight a suggestion of an accent that it is not noticeable. Paderewski's magnetism has been the subject of many discussions. His fascinating personality, his breadth of vision and his lofty idealism are well remembered by all who have known him. At his beautiful home at Morges, Switzerland, he takes great delight in horticultural and agricultural matters and is joined in this by his accomplished wife whom he married in 1898 and who for years cared for his invalid son. Mme. Paderewski was born in Barrone Rosen. Her first husband was the noted Polish violinist, Lodislas Gorski.

A PADEREWSKI PROGRAM.

In the preparation of the following list the main considerations have been general musical interest and not too great difficulty. Paderewski possesses a remarkable sense of appropriateness. His orchestral compositions, unlike the few essays of Chopin, are real orchestral works, and his pianoforte compositions, unlike many of Beethoven's piano pieces, are always idiomatically pianistic. Many of his works, however, are so far beyond the ability of the average performer that we can not list them in a program like the following.

	Piano Solos	Grade
1	*Mazurka*. Op. 9 (Book II). No. IV	5
2	*Krakoviak*. Op. 9 (Book II). No. V	6
3	*Polonaise*. Op. 9 (Book II). No. VI	7
4	*Burlesque*. Op. 14. No. 4	7
5	*Au Soir*. Op. 10. No. 1	4
6	*Menuet in G*. Op. 14. No. 1	3
7	*Barcarolle*. Op. 10. No. 4	6
8	*Cracovienne*. Op. 14. No. 6	6
9	*Caprice* (Genre Scarlatti). Op. 14	6
	Grade	
10	*Chant du Voyageur*	5
11	*Chant d'Amour*, Op. 14, No. 2	4
12	*Legende*. No. 2	8
13	*Legende*. Op. 16, No. 1	6
14	*Sérénade*. Op. 10, No. 3	5
15	*Nocturne*. Op. 16, No. 4	4

Music lovers desiring to study a more difficult type of composition will find in the *Variations and Fugue in A Minor* and in the *Sonata, Op. 21*, modern pianoforte works which should be in the repertoire of every very advanced pianist.

BOOKS ON PADEREWSKI.

Of the biographies and appreciations of Paderewski, probably the best that have ever been written are those of Henry T. Finck (out of print), Edward A. Baughan and Alfred Nossig. There is an excellent life in Polish by Opienski, the noted Polish critic.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

VELOCITY.

"Why does Mason's method differ from all others in insisting that velocity forms shall be taken up from the very beginning, while others insist on slow practice for a very long time?

Do you agree with some authorities, that, to gain velocity, the brain and not the fingers must be trained? If so, then why should we waste so many years of hard work on finger technic?

How should the brain be developed to master velocity playing?"—L. O.

It was formerly the belief of many teachers, practically all of the "old school," that the motor functions of the hands and fingers should be thoroughly trained, perfect control gained, and ease of motion acquired, before being pushed on to rapid movements; that to undertake rapidity without proper preparation always resulted in stiff muscles. It came to be the belief of Mr. Mason, and many others, growing out of many years of experience in teaching, that the brain had much to do with velocity, and that to wait too long before accustoming the muscles to velocity forms resulted in the opposite effect to that which had been formerly believed, hence many teachers now begin the study of elementary velocity in the early stages of study. They believe that the mind should begin to conceive these forms, in a small way, very early in study, although undertaken with such care, and the fingers watched so closely, that the difficulty of stiffened muscles is avoided. Mason does not differ from "all others," for there are others that advocate the same treatment.

I do not know of any "authorities" who attribute the performance of rapid passage work entirely to the brain. What are the fingers doing on the keyboard if not performing the notes? There may be teachers who go to the ridiculous extreme you mention, but I have never heard of their achieving results, except as they achieved them along normal lines. They are perfectly true in what they say about the importance of the brain in conceiving what must be done, and directing the fingers to do it, but the brain cannot get along without the fingers. Not only this, but there is a physical as well as a mental side to every human being, and although the brain is the captain, yet the servants, the muscles, cannot respond to what the captain directs until they have been exercised and trained. You can easily answer your own question by forming a conception of some new passage in your mind, and then going to the piano and playing it at once without practice. If a difficult passage, that is, relatively difficult for you, you will find that the fingers have to work at it some time before reaching the same understanding of it that the brain has. The fact is that the brain and muscles should work together in joint partnership, and in this it will usually be found that the brain progresses much more rapidly than the muscles.

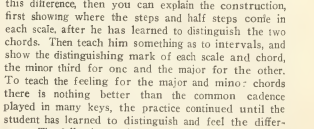
I once heard a disciple of the "mental conception without practice" school of piano teaching give a lecture before a society of ladies. The main point of her whole discourse was that in future, as this manner of teaching became general, all drudgery would be done away with, and that they would not have to listen to the uninteresting practice of children any more. The ladies were all worked up to the point where they really believed that the millennium in piano study was at hand. In conclusion she played some selections on the piano. She played the first two movements of Beethoven's so-called *Moonlight Sonata*, and at the third, left the piano, saying that she had had no opportunity to practice for a week or two and it was not "in her fingers." She did not say that her mental conception had become dulled during that time, but admitted that it was practice that she needed, her whole argument thus falling to the ground. Meanwhile, even if her "mental conception" had become inoperative in so short a time, it did not speak much for the value of her brain. Do not assume that I am undervaluing the importance of mental conception. I believe it is all-important, one of the most necessary things in music study. I do insist, however, that the fingers cannot respond to this conception without long practice. If this were not true there would be thousands of music lovers who have fine conceptions of certain compositions who could play them at once. Would you accuse Richard Wagner of not having a mental conception of the music he composed? And yet he could not play. His fingers only responded hunglingly in the simplest passages. Berlioz was still more incapable, so far as reproducing his mental conceptions on the keyboard was concerned, and yet who would say that his mental conception was not a clear and comprehensive one. If he had trained his fingers to the point wherein they could respond to what his brain directed, then the joint partnership between fingers and brain would have been complete. So it is with any pianist who has trained his fingers to the necessary point of skill.

In regard to the development of the brain to master velocity playing, it is only necessary to say that it should be constantly educated along usual lines in order to become master of itself. Any training that educates the mind helps to get it in order for musical work. For velocity work, special training should be along the line that teaches it how to take in things as a whole. When you first learn to read, you have to spell out every word, letter by letter. Later you take in the word as a whole. Still later you may be able to take in an entire sentence at a glance. The poet Shelley could take in an entire paragraph of abstruse philosophic reasoning at a glance. Ability of this sort is exceedingly valuable in music. Have you observed how some players laboriously decipher a long scale run, or arpeggio, note by note, and some good players at that. If they had learned to grasp these passages as a whole, instead of as individual notes, they would be able to accomplish much more, and their passage playing would become far more brilliant in character. It is this faculty that the Mason system tries to develop, by fixing velocity practice in group passages, concentrating the mind on the termination notes which are to be reached in the smallest possible amount of time without slighting any of the intervening notes. Practice of this sort is of inestimable value in developing the mind to a comprehensive grasp of what is visible on the printed page. You will find the same ideas given fine treatment in James Francis Cooke's *Mastering the Scales and Arpeggios*.

MAJOR AND MINOR AGAIN.

"How should one explain the difference between the major and minor scales?"—H. M.

There are two standpoints from which explanations of such questions in music should be made. First, from that of the ear, and second from that of the intelligence, or theoretically. Music, as a language, appeals primarily to the ear. All its effects should be first understood by the ear, in which the intelligence need not necessarily have any part. An active mind, however, will desire to understand theoretically, just as the boy wishes to take his first watch to pieces so as to understand the machinery. It is of little use to explain theoretically the difference between the major and minor modes until the student can feel the difference from the standpoint of the ear. There are many who will consider this a little peculiar, as they are unable to comprehend why everyone should not feel this difference. An experienced teacher, however, will tell you that many pupils have to struggle some time before they can tell a minor from a major chord. Of what use would it be to explain this difference theoretically to such a pupil? He must first be taught to perceive the difference by his ear, and this does not always come quickly. Sitting at choir practice one evening, the famous divine, Phillips Brooks, asked his organist to explain the difference between the major and minor. The organist remarked that it would be better to play one of each chords and let him determine for himself, if possible. He played a major and then a minor chord. Dr. Brooks said that the latter sounded as if the first had been sat on. When your student can feel this difference, then you can explain the construction, first showing where the steps and half steps come in each scale, after he has learned to distinguish the two chords. Then teach him something as to intervals, and show the distinguishing mark of each scale and chord, the minor third for one and the major for the other. To teach the feeling for the major and minor chords there is nothing better than the common cadence played in many keys, the practice continued until the student has learned to distinguish and feel the difference. The following cadence will answer the purpose:



TECHNICAL FORMS.

"Should not arpeggios and octaves be taken up before all scales in all forms and velocity and styles of touch are mastered?"—A. M.

Most certainly. If a student should wait until he had mastered his scales, and made them perfect in every form, he would, in many cases, never arrive at arpeggios and octaves. Some teachers introduce arpeggios contemporaneously with scales, others after a fair understanding of scales has been attained. There are still others who believe the arpeggios should be introduced before the scales, although these are not numerous. The introduction of the study of octaves should be a matter of the teacher's judgment. A quick pupil with a large hand can begin on them at a much earlier stage than a slow one with small hands which would be liable to stiffen with too early a practice of octaves. The elements of octave playing should be undertaken if possible in the second grade, in order that the pupil may have to deal with the octaves that he will find in some advanced second grade pieces. Be very cautious with octaves at this period, however, and attempt nothing in the way of rapid playing of them.

ADVANCED STUDIES.

Is it correct to give Cramer *Fifty Selected Studies* after the 3d book of the Czerny-Liebling, followed by Clementi? Is not Clementi of the same grade as Cramer?—L. P.

Few teachers give all of the fifty studies of Cramer that Bülow selected. There are nearly a dozen of them that may be omitted. The literature of the piano, even in technical studies, is so great that a process of elimination becomes more and more necessary as the years go on. It is a good plan to go through the Cramer learning those selected carefully at moderate speed. Then take the 3d book of Czerny-Liebling, developing the highest speed possible. After this review the Cramer studies, bringing them also up to the prescribed speed. After this a certain number of the best of Clementi may be taken. Clementi is more difficult than Cramer.

Study Notes on Etude Music

By PRESTON WARE OREM

IMPROMPTU IN A FLAT—F. CHOPIN.

Chopin's *Impromptu in A flat* is treated in a most able and thoroughly exhaustive manner in Mr. Stojowski's lesson on another page. We commend this lesson to our readers and to teachers and students in general as a model of its kind. Mr. Stojowski leaves absolutely nothing more to be said. Grade 7.

MENUET A L' ANTIQUE—I. J. PADEREWSKI.

The Polish number of THE ETUDE would be incomplete without having this popular number in its music pages. This clever composition has probably been more played than any piano piece of recent years. Aside from its popularity this number has great value as a study piece. Grade 6.

NOCTURNE—J. KRZYZANKOWSKI.

This is a representative composition by a writer of the modern Polish school. In some respects it reminds us of Chopin, but nevertheless it has a certain originality all its own. It should be studied with the utmost finish and attention to detail and it will require a rather free style of rendition. Grade 4.

SONG OF SPRING—L. DANNENBERG.

Louis Dannenberg is a contemporary American writer of much promise. *Song of Spring*, his most recent work, is a delightful lyric number with a strong and alluring principal theme. In pieces of this type the principal attention of the players should be devoted to a production of the singing tone in order that the melody may be brought out in an eloquent manner. In *Song of Spring*, the syncopated accompaniment, while it must be duly subordinated, must nevertheless be played in such a manner as to afford a good harmonic background. A deft use of the damper pedal will aid in securing this result. Grade 4.

ALL SMILES—THURLOW LIEURANCE.

All Smiles is a sort of *Valse Caprice*, a form in which Mr. Lieurance usually has something good to say. The contrast between the two principal themes in D-flat major and A-flat major is very effective. The theme in double notes is also effective and very graceful. This piece should be played with considerable freedom throughout, rather capriciously. Grade 4.

VALESKA—G. D. MARTIN.

It is of interest to note how much variety may be introduced into pieces written in 3/4 time by a shifting of the accents and by various rhythmic devices. At first sight Mr. Geo. D. Martin's *Valeska* looks like a *valse* movement and again it suggests a *mazurka*, but as a matter of fact it is more nearly in the rhythm of the *redowa*. The *redowa*, derived from one of the European folk dances, is more nearly like a *mazurka* than a *waltz*. There are signs of a revival of interest in both these dances. *Valeska* is merely a fanciful title suggested by a woman's name, popular in Austria and kindred countries. Grade 4.

'NEATH THE GREENWOOD TREE—H. WILDERMERE.

'Neath the Greenwood Tree is a very pleasing drawing room piece of intermediate grade, rather descriptive in style, with its harmonies so constructed that the melody appears chiefly as though sung by an alto voice. This piece is valuable either for teaching or recital use. Grade 3½.

GAME OF DOMINOES—E. F. CHRISTIANI.

This is a novelty in the shape of a "black key piece." In this number, the melodies, in whichever hand they may appear, are entirely on the black keys. A few white keys are introduced but only in the accompanying harmonies. It will be noted that the *trio* is in the rather unusual key of C-flat major. In this key every note is a flat. Grade 3.

CANZONETTA—V. HOLLAENDER.

The *Canzonetta* by Hollaender has been popular for a number of years, both as a teaching and recital piece. It has not been displaced by the many good new things which are appearing from time to time and it seems to hold its own through a certain freshness and vigor of inspiration. It is one of those pieces that does not wear out. As will be noted in another department of this issue of THE ETUDE, the composer Hollaender is Polish by birth. Grade 3.

MENUETTO—PH. SCHARWENKA.

The brothers Philip and Xavier Scharwenka must always be included when one speaks of music by Polish composers. Although both have written successfully in all the larger forms, they have also written charmingly in lighter vein. We have always had a liking for the little *Menuetto in D* by Philip Scharwenka. This piece is a fine example of what may be accomplished by a really great composer writing in miniature style and with comparatively limited resources. The study of such pieces is always of great value in developing thorough musicianship. Grade 3.

POLISH CHIVALRY—A. PIECZONKA.

Polish Chivalry is an excellent example of the *mazurka* rhythm. This rhythm is idealized by Chopin and his followers, has proven wonderfully popular. We might call attention to the fact that in the *Mazurka* rhythm the principal accent seems to be shifted from the first beat of the measure to the second. *Polish Chivalry* should be played with a great deal of fire and dash, following carefully the various marks of expression. Grade 3.

TWO POLISH THEMES—A. FRANZ.

This number is a very effective arrangement in easy style of two of the most popular of Polish folk melodies. Grade 3.

LES ADIEUX—DUSSEK-SARTORIO.

This number is taken from Mr. Sartorio's series of selected classics. J. L. Dussek (1761-1812) was of Bohemian birth but of cosmopolitan residence. He was one of the first successful writers of drawing-room music and a pianist of high attainments. *Les Adieux* is one of his most popular works. As arranged by Mr. Sartorio the piece is extremely simplified but the principal themes and the harmonies remain intact. Grade 3.

THE PROMENADE—J. F. FRYSINGER.

This lively little march movement in 6/8 time is taken from a new set of teaching pieces just completed by Mr. Frysinger. It should prove a very effective number for young players and useful as a study in rhythm. Grade 2½.

THE LITTLE MAJOR—M. LOEB-EVANS.

This is another march movement but quite different from the preceding, written in 2/4 time. The *trio* of this march is just right to be used for school marching, calesthenics, etc. Grade 2½.

THE SOLDIER'S SONG—S. STEINHEIMER.

This is a very easy teaching piece which will afford excellent opportunity for practice in playing with both hands in the bass clef. It will also afford practice in double notes. It should be played in a sturdy manner with large tones. Grade 2.

THE FOUR-HAND NUMBERS.

Scharwenka's *Polish Dance* is one of the most popular of all piano solos. It is no less effective in duet form and it gains an added richness and sonority in the four-hand arrangement.

Mirthful Moments is a lively polka movement of easy grade. It is very well balanced, giving both players something interesting to do.

KUYAWIAK (VIOLIN AND PIANO)—H. WIENIAWSKI.

Wieniawski's *Kuyawiak* is a favorite with all violinists. Wieniawski, in addition to being a great violinist, was also an accomplished composer. In this number he has employed some striking folk themes. Although it employs a number of features familiar to concert violinists, it is more than a mere "trick piece."

EVENING DEVOTION (PIPE ORGAN)—T. D. WILLIAMS.

Evening Devotion is a quiet, contemplative movement of much melodic and harmonic charm. This piece will depend very largely for its effect upon tasteful and well-contrasted registration. It will make an excellent opening voluntary.

THE VOCAL NUMBERS.

Mr. H. Wakefield Smith's *Watch Thee and Pray Thee* is a very fine sacred song, suitable for church use. It is rather different in character from most of the sacred songs one usually meets, but its dramatic treatment and splendid refrain should render it very popular with singers and congregations alike.

Mr. Homer Tourjee's *I Love You Dear* is one of the prettiest love songs that we have seen in a long while.

ONE OF YOUR TEACHER'S INCONSISTENCIES.

BY EDITH L. WAGONER.

"Oh, what's the use! I don't see any sense in it anyway—first you are told that you must keep time and then you are told that you mustn't. After my teacher has ranted and scolded until I have been compelled, in self-defense, to play as evenly as the ticking of a clock, he veers around completely and insists that I place a 'tenuto' here and a 'rubato' there and avoid making my playing 'metronomic.' Now, of course, those terms are Greek to me, but I gather that I am now being told *not* to keep strict time—and why, in the name of goodness, could I not have been permitted my original faulty time (which my teacher pays me the compliment of saying *was* original) instead of going around Robin Hood's barn to acquire faulty time which is not original?"

Yes, dear student, I know your argument, and it must be confessed that it seems all but just. But your original faulty time (probably your original sin) was not faulty time or imperfect time, for the simple reason that it was no time at all. You only approximated the time values of the various notes. Your half notes were longer than your quarters (perhaps) but they were not exactly twice as long. Your dotted note was somewhat longer than the one without a dot, but not exactly half as long again. In the case of a measure of eighth notes followed by one of quarters the probabilities are that all the notes were played alike—at any rate, the two *measures* were not exactly of equal length. As for rests! Heaven deliver us! To the *average* student a rest represents an interval sufficiently long to permit of passing on to the "next," and no longer. It is to give you this exactness which you have failed to get that your teacher has so strenuously insisted upon your playing as evenly as the ticking clock, and no matter what liberties you later take, that exactness will make itself felt as the vertebræ of your playing, as it were. It will stiffen your work throughout.

You cannot take liberties with *time* until you know *time* to take liberties with. Before playing a Chopin waltz you should be able to play it for dance—and let it be known that there is something wrong with the musician who cannot play for dancing. To take no issue with a pianist's reluctance to be relegated to the instrument when dancing is in progress, or with his detestation for the ordinary dance music (so called); but if he is unable, as the majority are, to keep time for a waltz, two-step or what not, as to do so for considerable periods of time, he is deficient musically. It is absolutely essential to be able to play each piece and study in your repertoire in perfect time, both slowly and at the prescribed tempo. Particularly is this true in regard to such combinations of note values as the dotted eighths and sixteenths in Mendelssohn's *Hunting Song* (a difficult rhythm for many people); quadruplets beginning with rests in Grieg's *Butterfly*; gradually lengthening notes in the introduction in the simple piano arrangement of *Barcarolle* from the *Tales of Hoffmann*, and the common stumbling blocks, three against two, four against three and like combinations. There must be only a hair's breadth difference between the correct time and the incorrect, yet the impression conveyed by the correct time may differ *vastly* from that conveyed by the incorrect. For example, take the combination above cited: the three uneven notes, as in the Mendelssohn *Hunting Song* become, by a slip of mind common to careless players, ♩ ♪ ♩, and fail to convey the hunting song mood in this and in all other cases, the mind must hold a true conception of time values and the fingers must be trained to allot to each and every note and rest its exact value, with accents properly placed. When this has been accomplished the student will soon know where and where to indulge in tempo rubato and all other necessary fluctuations of the tempo.

SIGISMUND STOJOWSKI

A Master Lesson on Chopin's First Impromptu

By the Distinguished Polish Piano Virtuoso Teacher and Composer

SIGISMUND STOJOWSKI

FREDERIC CHOPIN

CHOPIN'S QUALITY.

Chopin! these two syllables breathe a magic spell. Whoever has laid his hands on a piano, nay, whoever has listened to a piano, whether it be in a concert hall or in a home, perhaps at twilight hour, with a soul trying to escape the encompassing fetters on the wings of melody, forever remembers and wishes to revert to the web of enchantment in which that magician held him. To analyze the subtle charm, to translate into words the radiance and fragrance, the storm and stress, the alternating grace and depth, the flights and depressions, the ever-changing but eloquent moods of that music, which vibrates like a human heart laid bare, would seem as impossible as to pull down a star from the moon-lit skies or catch a cloud swiftly wandering across space, vaporous yet shining, or thunder-laden.

An eminent Polish writer, Przybyszewski, rightly calls Chopin's musical power "meta-musical." Chopin seemingly reverts to and transports the listener back to that primitive age, when tone and word almost inarticulate and as yet inseparable, were the direct outburst, the one cry of overwhelming human emotion. Since the common birth of man's winged twins, evolution has not only separated music and language, but coiled up both into signs and symbols, terms and forms, differentiated and definite, till they became trivial and meaningless, soiled by common use. It is the privilege of high art, of romantic art in particular, if the term be taken in its emotional and imaginative sense, to create in man the illusion of Paradise Lost. This the art of Chopin achieves through the use of an idiom as novel and original as it is tasteful and refined; of a form where purity almost classical combines with richness unprecedented; through the fusion of spiritual loftiness and sensuous beauty never achieved before nor since at the piano; a blending of the music's message with the instrument's resources, such that Rubinstein well could say: "It was impossible to know whether the master had imparted his soul to the piano or himself embodied the piano's soul."

CHOPIN COLORIST, POET AND INNOVATOR.

Chopin's piano style is more than idiomatic, if it be true that an instrument be something more than the outward projection, an aggrandizement of a human organ, as the camera is an unconsciously conceived but faithful reproduction of the eye. The piano has become with Chopin the necessary magnified human organ for an adequate expression of rich inner life, the speaking voice of a poet, the many-hued palette of a painter; hence his limitation to the instrument of his choice was as necessary and voluntary as it was unique in the history of musical art.

A supreme master of tone color and an innovator in that respect, Chopin was, indeed, as much as Wagner, with whom Mr. Finck advisedly compares him. Each of the two worked out the same miracle in his own sphere and with his own particular means: Wagner, in the music drama, in the splendors of his orchestra, Chopin, in the more intimate but not less unique and powerful tone-poems of a "piano bard" and "piano rhapsodist."

Besides the coloristic capacities of instrumental setting, harmony is the most efficient element of expressive tone-color. So it happened that Chopin and Wagner respectively, as they had widened the range of piano technique and orchestral resources, also achieved the most marvellous framework of opulent and startlingly novel harmonic texture. This has become, indeed, the very foundation of the modern harmonic idiom.

Chopin and the Music of Poland

More subjective at heart than Wagner, who tried objectively to illustrate the action on the stage, Chopin, lyric poet of the piano, yet was stirred by externals to more or less realistically romantic attempts at portrayal. Some of his pieces seem almost symphonic poems for the piano, to which his letters sometimes give an interesting cue. He did not think fit to burden them with explanatory titles, still less with literary programs; but it is easy in some cases to discern the epic vein in the light of some generating poems or circumstances we happen to know about.

POLAND'S DRAMA IN CHOPIN'S MUSIC.

He never wrote an opera, as was suggested to him; but of dramatic intensity his work is full to the brim. The drama of a noble soul, imprisoned in a frail and worn body, of a soul that mirrored the aspirations of a race which was living then, as it is now, the most heart-rending of dramas, would necessarily bring forth accents of deep and tragic pathos. Chopin, himself, claimed that his music embodied the soul of his beloved nation; indeed, like Mickiewicz, Poland's greatest poet, he could say: "I am a million, because for millions I love and suffer." One need not indulge in what Mr. Ernest Newman calls "race fallacy" to perceive and discern in Chopin's utterances, impassioned and moody, almost simultaneously sad and joyous, now dipped in the melancholy of our landscapes, now sounding the chivalrous pride and nobility of bygone days or the mournful echoes of dire times—the manifold and compelling chords with which the mysterious harp of the Polish soul is strung.

There are two ways of being national open to an artist: one, in the conscious use of characteristic peculiarities and of folk-lore; the other, through the mysterious and revelatory connection between the individual heart and the collective soul. "Memories of ante-natal dreams, combined with the memories of his young days, carried away from the native soil and its people and music, in those years of the soul's apprenticeship when it is most durably impressed, have made Chopin national in the deepest senses. In an address delivered at Chopin's centennial in Lemberg, Mr. Paderewski has in nobly eloquent words explained why and how that entire Polish nation responds and vibrates to the music of Chopin, in which it unfailingly recognizes its very own features. The so-called *tempo rubato*, itself, universally identified with Chopin's style, could be termed a trait of our national life. Musically it is a craving for liberty; it is a rebellion against the artificial tyranny of bar-line and rhythmic regularity and constraint, "as if it were the yoke of some hated government."

THE REAL CHOPIN AND THE WORLD'S JUDGMENTS.

Pole, pianist, poet, these three words sum up the quintessence of Chopin's personality, as well as any formula ever made. In these three fundamental aspects he was deeply subjective and revolutionary. Schumann said with the unerring insight of a kindred spirit: "Chopin's works are cannons buried in flowers." "A tone poet," Heine, his contemporary and friend, already called him. Of the pianist Mendelssohn said he performed marvels "which no one would ever have believed possible." But the world, those critics whom Schumann accuses of always lagging behind, ever was and still is apt to misunderstand and oppose boldness and delicacy alike. The piano is much maligned and belittled and Chopin suffers from that bias. Although his message reached the world outside of Poland by its force and humanity, few are broad-minded as Dr. Bie, who candidly confesses: "Why should a German's feelings be better or saner than a Pole's?" The human intellect eager to understand, but too prone to judge in its attempts to weigh the material, to measure the immeasurable, especially in this scientific age of ours, so conceited about its precisions and estimates, is apt to go astray in its pretenses to analytical and perfect justice. Prose alas, is ever ready to oppose poetry; hence the queer, disparaging talk about a genius like Chopin, against which Mr. Finck vehemently but righteously protests. The emotional nature of Chopin's inspiration, the very abundance and spontaneity of an improvisatory, creative genius, the racial versatility of his high-strung nature, sufficiently explains his preference for smaller forms, which has been construed into "child-like helplessness" in the larger ones. The marmorean coldness of the sonata could scarcely appeal to him in its diffused rigidity. If it be true that form is but extended rhythm* and such rhythm be chiefly an intellectual element in music, the incompatibility of this tyranny with his nature is here illustrated in the same way as it is by his rubato. But this writer holds that some of Chopin's innovations in this field were most happy, and if some forms did not "master him," he nevertheless perfectly mastered such forms as suited the needs and contents of his message.†

CHOPIN THE TITAN.

As for the absurd legend of a "sickly," "effeminate" Chopin, it implies both a tribute to the feminine side of his genius—for creative artists are apt to be double sexed—and a strange blindness as to the fact that the author of the Polonaises and Scherzi, Ballades and Sonatas, the Fantasie, Etudes, and Barcarolle, was a Titan as well as a magician. The body struggled to the end against unforgiving illness, but inside a flame burned unflinchingly. The muse of the sick man in turns voiced the tenderness and glory of life, forebodings of death, even serene visions of the Beyond. On his very death-bed Chopin dictated music. I know of no higher achievement of manliness. Another achievement of man and artist alike was that Chopin worked and struggled hard—a solitary soul among the worldly crowd in which he moved—to overcome his improvisatory impulse, as if it were a deficiency, ever correcting and perfecting his conceptions with pitiless self-criticism and undaunted courage, before he could satisfy the aristocrat in soul and utterance he really was. The revelations of George Sand make of this a pathetic story. Mr. Huneker calls Chopin an "unconscious classic." If the very essence of art be choice, if only those who most deliberately sift and choose are apt to become classics, then the "greater Chopin" surely was a classic, although what we know of his efforts toward perfection would not make him an unconscious one. Unconscious, he only was in the divine part of inspiration that was his. But some would have us believe that there are higher and nobler ideals than his! Morals are indeed the "Circe of philosophers," as Nietsche says, and musical critics do not escape the temptation in their efforts for a class-room hierarchy of genius. As if art could have a nobler purpose than sincerity of heart allied to beauty of expression! This alliance is enough indeed to satisfy the legitimate human pride in artistic effort, to raise art above any other form of human play.

*Jules Combarieu: La Musique, ses Lois et son Evolution.

†I am glad to pay a tribute on this occasion to the illuminating book of Mr. E. Stillman Kelley, which deals with that side of Chopin's genius and to American critics such as Mr. Huneker and Mr. Finck, who have showed an insight and understanding of Chopin's art which it is perhaps permissible for a polish artist gratefully to commend.

Mr. Stojowski's Analytical Lesson on the Impromptu in A Flat

Here is a lovely and lovable instance of noble "play" as conceived by a genuine artist's fancy. Limpid, vaporous, supremely graceful in design, crystal-like in its clarity of structure, it scarcely suggests the deeper aspects of the "greater Chopin." It does not sound the "pathological" (?), or simply pathetic key-note, does not reflect the Polish soil or reveal the Polish soul. It is not one of those exotic products for the perfect understanding and rendition of which the insight and enthusiasm of racial affinity would seem necessary. Nor is it either the "perverse" and "objectionable". (!) Chopin with the complex psychology of his maturity, such as one would shrink from putting into young hands. Yet it is Chopin, young Chopin, too, but so true and complete, that Schumann could exclaim about it: "Chopin will soon be unable to write anything without making people cry out that it is by him." At the same time, Schumann, the generous, noble-spirited and only rival, stated with equal truthfulness that "the Impromptu so little resembles anything in the whole circle of his works that it cannot be compared with any other Chopin composition."

Dedicated to Mademoiselle Ia Comtesse de Lobau, published in 1837 and bearing the opus number 29, this "Impromptu"—his first—has not been commented upon by Chopin himself, as has been the second, evidently dearer to his heart as it also is deeper in tone and more artful in form.*

In none of Chopin's Impromptus does the character of the piece wholly correspond, to my mind, to the definition of the name, given in Grove's dictionary as that of an ex-tempore composition. Schubert's Impromptus have more "naivete"—as Mr. Huneker rightly contends—but even in those we meet with clear-cut forms and in one instance with a charming set of cleverly worked-out variations, hardly ever with free trend of extemporaneous thought. Spontaneous as Chopin's first Impromptu appears in conception, its perfect—though simple—structure scarcely suggests improvisation. The puzzle of titles in music, whether generically conventional or aiming at mysterious associations, ever remains a puzzle. Definiteness of word and elusiveness of sound can only be ill-mated. But the French say: "Qu'importe la fiole, pourvu qu'on ait l'ivresse"—What does the bottle matter if one only has the ecstasy!

FORMAL STRUCTURE.

Two conceptions, contrasted in character and treatment, have supplied the material and form of this Impromptu, which—like a minuet—consists of three parts, the third being a repetition of the first, the main subject thus enclosing the middle-section. These parts are in turn divided into sections, the first in three (A, B, C); the second or middle part into two (D, E). It is to be noted that while C carries a reminder—not as would be usual a repetition—of A, out of which is evolved an extension and climax, the two segments of the middle section (D, E) are quite distinct and lead straight on to the return of the beginning. This breaks the regularity of a conventional pattern in a happy way, distinctive of Chopin's resourcefulness in avoiding rigidity and monotony.

THE FIRST PART: CHARACTER AND INTERPRETATION.

Prof. Niecks, sometimes badly deficient in his characterizations of the more recondite aspects of Chopin's masterpieces, but obviously enamored with this gentle piece, aptly compares the first part, with its ever moving triplets, to the bubbling and sparkling of a fountain "on which the sunbeams that steal through the interstices of the overhanging foliage are playing." The melodic lines are skilfully wrapped up—"enclosed in charming figurations," as Schumann says. Their waves freely and swiftly rise and fall, the performer's expression has to follow the fancifully described curves with velvety fingers in naturally graded upward crescendos and downward diminuendos. The greater the length of the ascending wave, the greater must be the crescendo which once even rises to a powerful climax (*11*) when the melodic top-notes can be markedly brought out in their shifting, syncopated rhythm.

Some repetitions of bars and harmonic sequences offer instructive examples of coloristic possibilities in treatment. As this writer has previously insisted upon, repetition—and the kindred term of sequence, which is repetition on another degree of the scale—can either mean increased intensity or mere echoing. In each case the general character and context of the music should guide the performer's taste. Even if the composer's precise and authoritative directions should leave him no choice, these ought to be carried out intelligently. The duplication of the first bar may be played piano, without the ——— indicated (*1*). But when that repetition recurs at (*2*) it seems opportune to enforce it, as it leads into the dominant-key with a crescendo towards the top note. Again the repetition of bar (*5*) lends itself to an echo-like treatment, and the removal of the pedal would seem advisable in view of the purpose. Chopin's disparaging remark about Thalberg that he played "forte and piano with the pedals, not with his hands," need not be taken too literally and would only affect misuse turned into mannerism. The conclusion at which a commentator has jumped, that "the pedals should of course only be employed with a view to the quality and not the quantity of tone desired,"§ strikes indeed beyond the mark. Tone-quality at the piano is a largely quantitative affair and the damper-pedal is an important dynamic as well as coloristic factor, the importance of which has surely been fully recognized by Chopin, in whose music the use of the pedals, in every way, is of paramount importance.

The treatment of the beautiful sequences equally requires a capricious diversity, partly subject to individual taste, for instance: the reproduction in part B of the melodic device (*4*) can be effectively diminished instead of augmented toward a piano B flat on top. The sustained quarter notes in this section require, of course, a singing quality (*3*).

There is yet another way of shading repetitions and sequences. The chromatic chords at (*6*), which lead to section C, the editor suggests starting piano, coloring by a crescendo in the middle sequence (*7*) followed by a diminuendo in the last sequence (*8*). In the same way can be treated the harmonic repetitions before the close of section C (*10*), where it seems as if the wavering sunbeams were ever hesitating on the surface of the waters, broken up into a myriad of glittering pearls. The editor suggests a crescendo with slight hastening toward the middle, followed by a gradual diminuendo effect and slackening of tempo to melt finally into the pianissimo top note F (*11*).

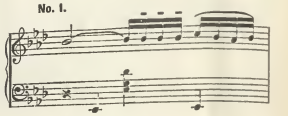
Some of Chopin's most characteristic ways appear in the harmonic web, in the rich chromatics by which Chopin vivified—also sensualized—the austere German diatonic harmony of yore. Also what Dr. Bie calls Chopin's "Dreistimmigkeit"—a persistent sense of three superposed, freely flowing, rather harmonic than contrapuntal parts, constantly underlies the structure, imparting to it a peculiar wealth of euphony. This an adequate use of the pedal should enhance without excessive fear of ornamental passing notes, but with due respect to the purity of line. The indicated sustaining of quarter notes in the chromatic sequences in treble and bass, also the slight, occasional overholding of melodic notes as indicated (*10*), serves to emphasize this peculiar kind of polyphony.

THE MIDDLE SECTION.

In the middle section a voice seems to rise from the depths of the playing waters. The change of the ever-flowing triplets into a broad rhythm and the shifting of tonality to the relative minor key adds to the contrasting value of a cantilena, which now as distinctly dominates the whole fabric as previously the melody had been concealed in figuration. It breathes nobility, tenderness, yearning; in its second section even rises to passion. The noble melody is apt to please German critics. It has what they so highly prize and call "Langathmigkeit," a long breath. Compared to the pregnantly short Beethovenian themes, or to the mostly fragmentary melodies of Schumann, Chopin's melody has indeed the longest swing and scope. Before Wagner, Chopin is the inventor of the "unendliche Melodie"—unending melody—but the melody under consideration differs from the Wagnerian mode in as much as it is an articulate phrase, consisting of two distinct sections, themselves sub-divided according to the regular patterns of phrase building.

The broad and noble initial bars of section D appear twice, leading through passing modulations to a cadence in the key of C major, reached in a roundabout enharmonic way, of truly Chopinesque character in its boldness and novelty. The haze of melancholy that seemed to veil the singing voice as it arose toward the sun is now dissolved in soft light (*14*). The "fioriturasr" which call upon our attention are a most characteristic feature of Chopin's style, derived both from the ornaments of the old masters, the so-called "agreements," and from the contemporary vocalises of the Italian opera; but they are distinctively Chopinesque, in as much as he has absolutely humanized their artificiality. "The dainty little notes which suddenly descend on the melody like a spray of dewdrops glistening in all the colors of the rainbow" are in fact an integral part of the melody, and should be treated in consequence without haste, with perfect repose and dignity. The holding back of the tempo is not only permissible in such cases, but necessary; and rhythmical divisions then may be read into the seemingly irregular and puzzlingly capricious arabesques. Thus, the editor would suggest playing the bar with ornament (*13*) in the following manner:

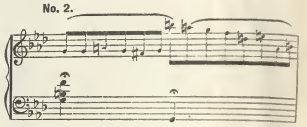
No. 1.



(This without conspicuously retarding, only insisting somewhat upon the pathetic repetition of the B flat.)

In the group of small notes at (*14*) the holding back of tempo actually implies holds upon the last two quarter notes of the bar and the division may be accomplished thus:

No. 2.



Other irregular runs may be divided as suggested in the text (*17, 19*). The first of the grace-notes preceding a trill (*18, 21*)—or a chord (*16, 20, 22*)—should be struck with the bass-chord.

After two transitional bars of harmonic filling (*15*) the tonic C turns into the fundamental dominant of the second phrase of the F minor section (E). This episode consists of two main repetitions including that of the modulation to the relative major key; but a noteworthy feature of it is that various figurations are employed to enhance and enrich the several repetitions of the design of the initial bar. The differentiation in the shadings of these repetitions has been indicated by the editor according to his best understanding, which may be found somewhat different from other editions. Chopin's works have reached us in most casually corrected original editions, and the later ones have brought into the field a considerable amount of confusion, until one often feels the need of revising in turn what has been revised seemingly in an authoritative but not necessarily convincing manner.

The cadenza which concludes this part again calls for free but comprehensive treatment (*23*). Bülow rightly suggests that the first notes be held back "pathetically" before the run dashes downward; also that the value of the following trills be prolonged almost the double (*24*). The first note of each trill should be marked by an accent, and a gradual diminuendo must precede and prepare the return of the first subject in its own lighter vein and graceful shape. It is interesting to note that the bridgings-over between the two sections are both homophonic, and that while in the first the tonic descends by a step to the tonic in the bass (*12*), in the second, the dominant chromatically moves up to the dominant in the treble (*24*).

The repetition of the first part (F) brings no new element, except a short extension in the coda (G) through the interpolation of some chords (*25*) between the repetitions of the closing section. These, by a sort of gradual elimination, waveringly, falteringly interspersed with silences, bring to an end the play of the bubbling fountain, as if large drops were falling slower and slower from the receding waters, until the whole vision vanishes and fades away into dreamland, whence it came. The "sotto-voce" indicated by the composer (*25*) is thus explained—partly explained away—as one of those general directions applying to the spirit but not to the letter at the particular point where used. It is to be gradually reached through the shadings suggested. A syncopated pedal—the foot coming down after the chord having been struck—and a complete removal of the pedal during the rests, will greatly enchance the mysterious, waning effect desired.

*A Polish letter of Chopin, comparatively recently published and to which I do not remember any reference made in any foreign book or essay, bears out the assertion about Chopin's occasional descriptive tendencies, as it relates, almost down to details, the genesis and context of the F sharp major Impromptu.

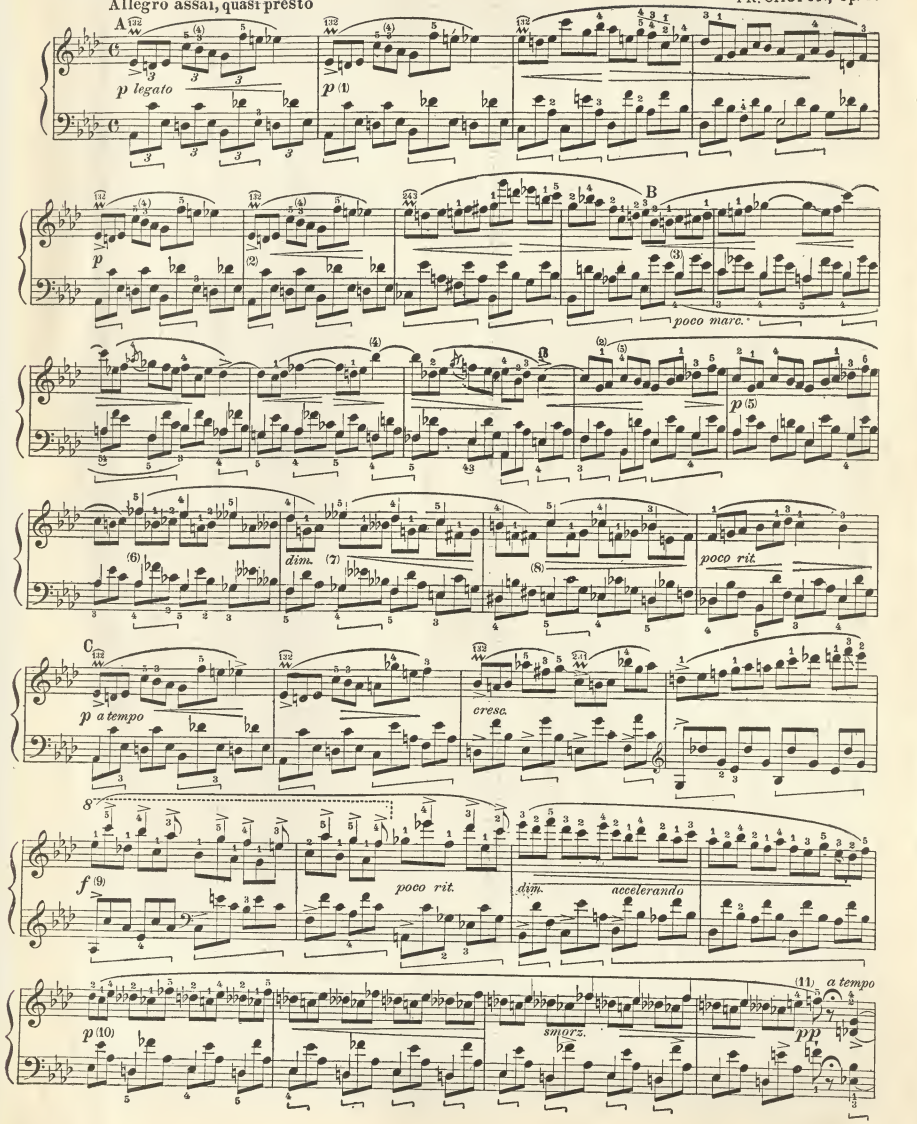
§G. C. Ashton Johnson: A Handbook to Chopin's Works. A most valuable book of reference.

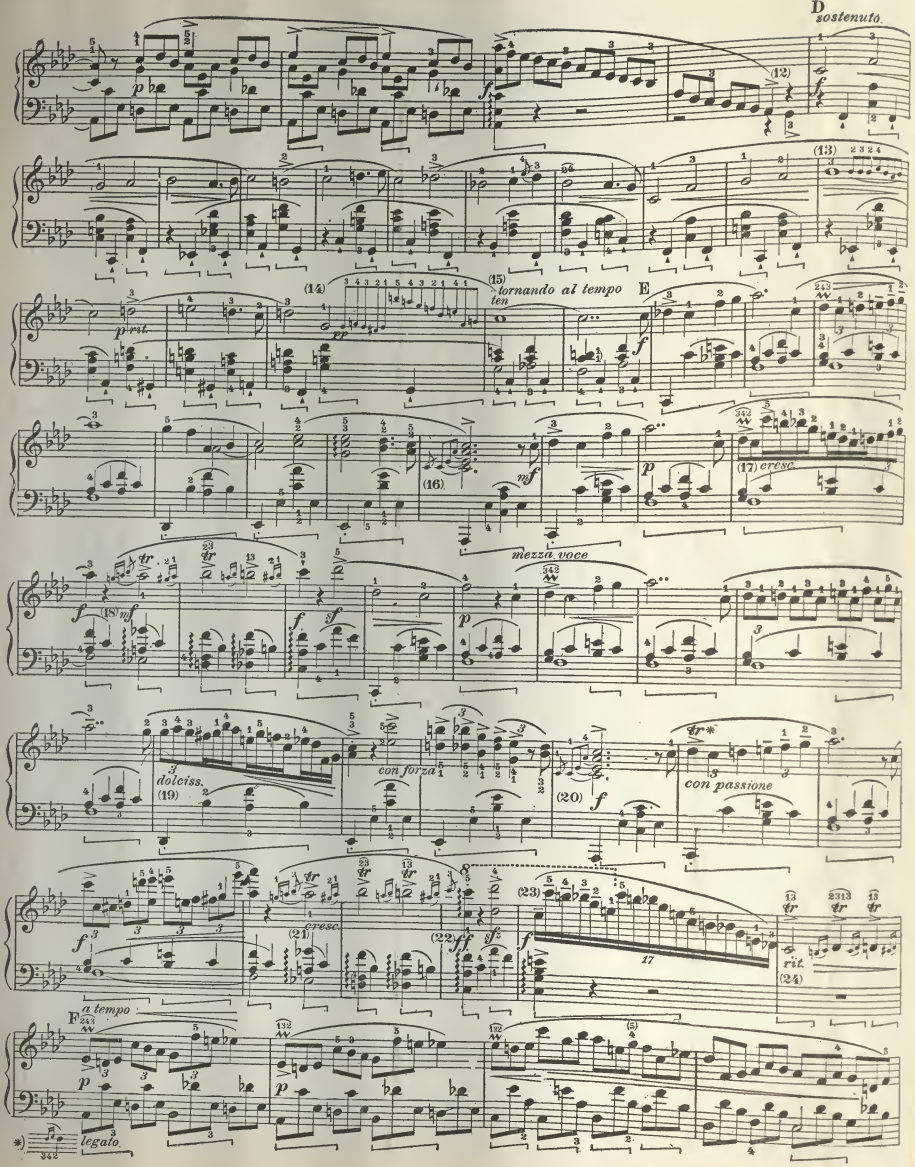
IMPROMPTU

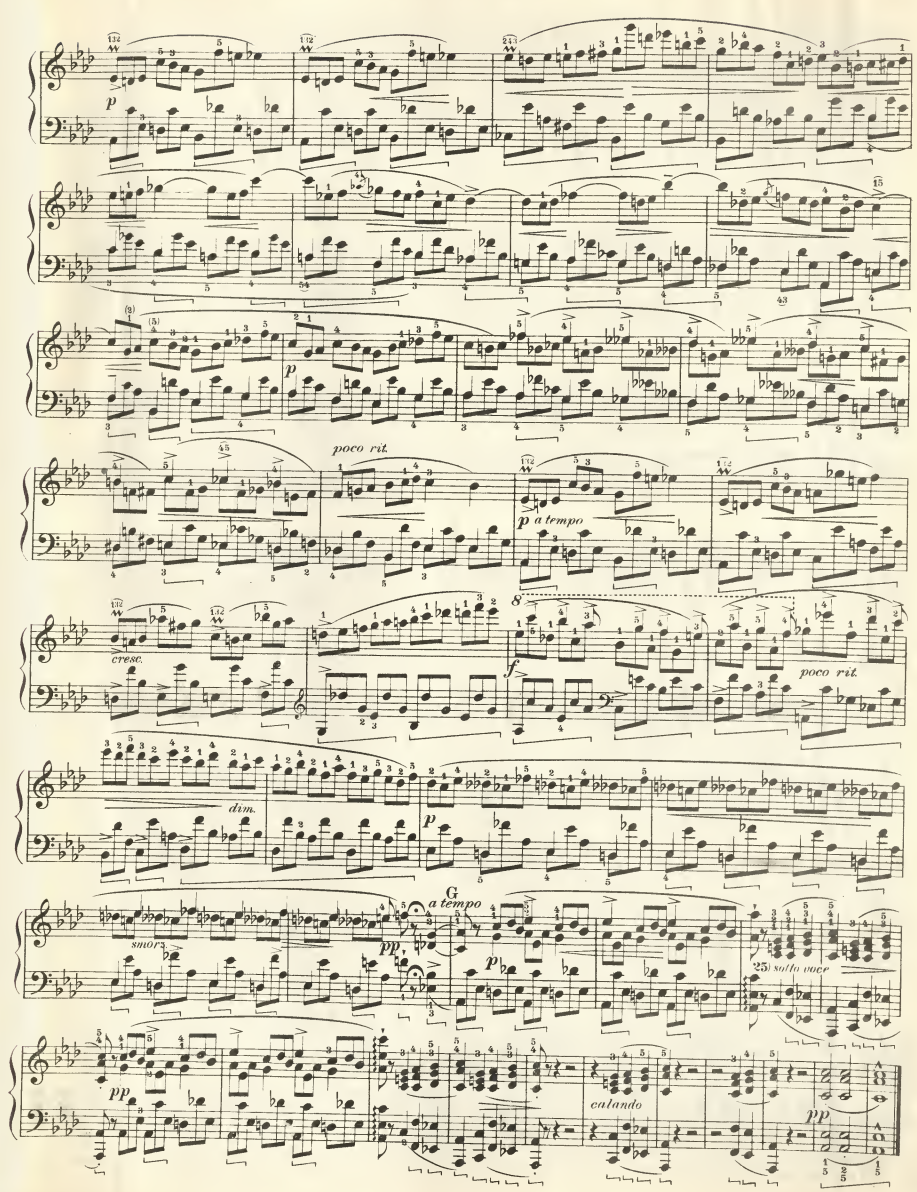
Edited by Sigismund Stojowski

FR. CHOPIN, Op. 29

Allegro assai, quasi presto




D
sostenuto
(12)
(13)
(14)
(15)
tornando al tempo
ten
E
p rit.
pp
(16)
mf
(17) cresc.
mezza voce
(18)
dolciss.
(19)
con forza
(20)
con passione
cresc.
(21)
(22)
(23)
rit.
(24)
F
a tempo
legato


poco rit.
a tempo
cresc.
poco rit.
dim.
G
a tempo
smorz.
(25) sotto voce
calando

MENUETA L'ANTIQUE

I. J. PADEREWSKI, Op. 14, No. 1

Allegretto M.M. ♩ = 144

mp non legato

ten. ten. p

f

P'iu mosso

meno f

Tempo I.

ff grandioso

ff

brillante e accel.

a tempo

ten.

f a) rapidamente

p

last time to Coda

ten. ten. ten.

con forza la melodia

sf sf sf

a) 23 may be played with the left hand if preferred. This manner of execution facilitates and increases the brilliancy and effect of the passage.

simile

cresc.

simile

f dim. rall. ten.

pp a tempo

D.S.

CODA

p

simile

accel.

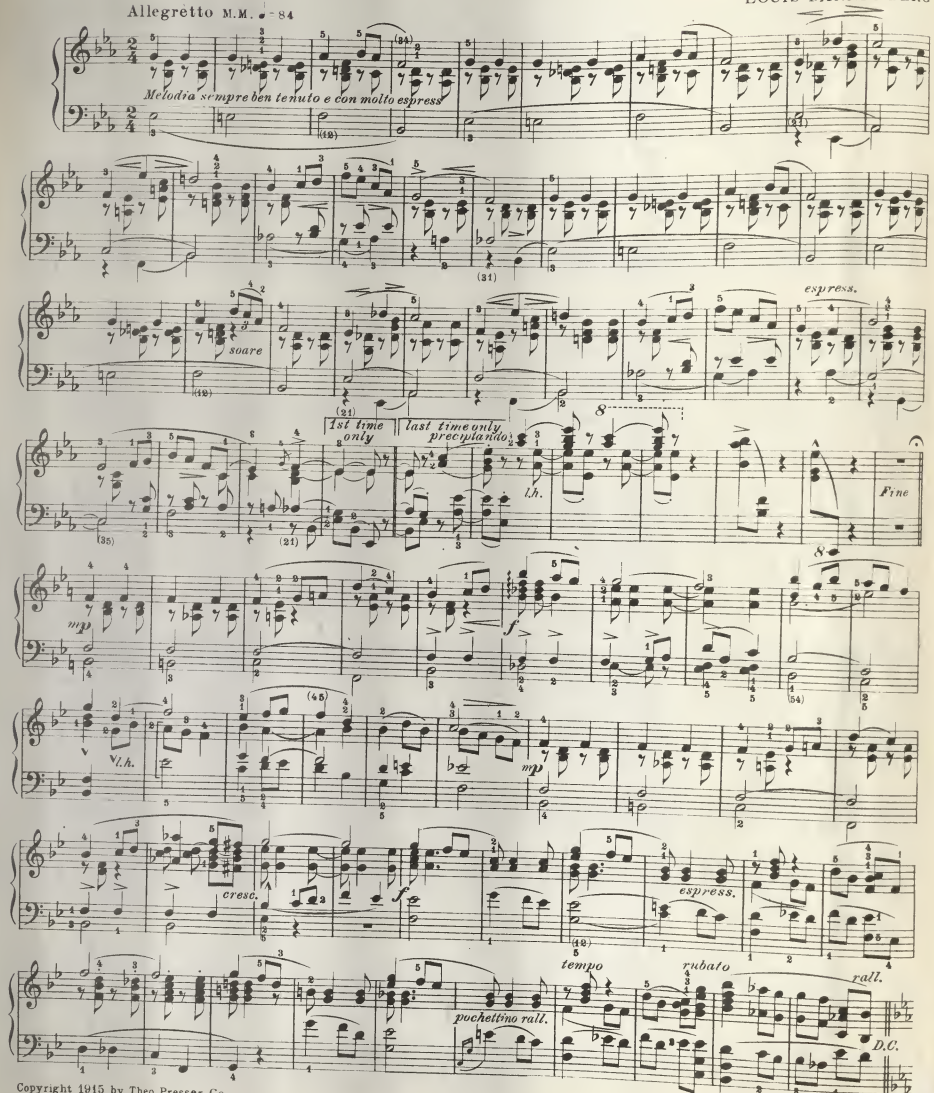
f f

I.H.

f p

SONG TO SPRING

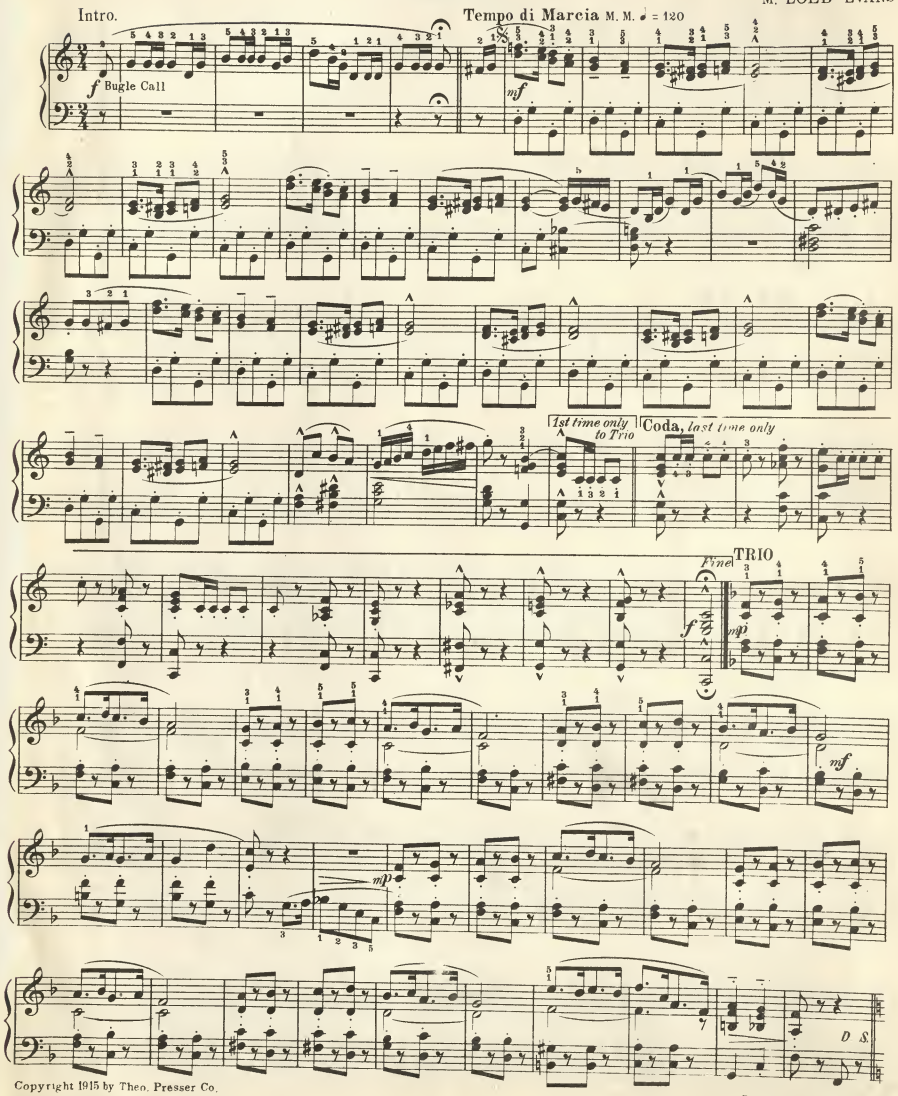
LOUIS DANNENBERG



THE LITTLE MAJOR

MARCH

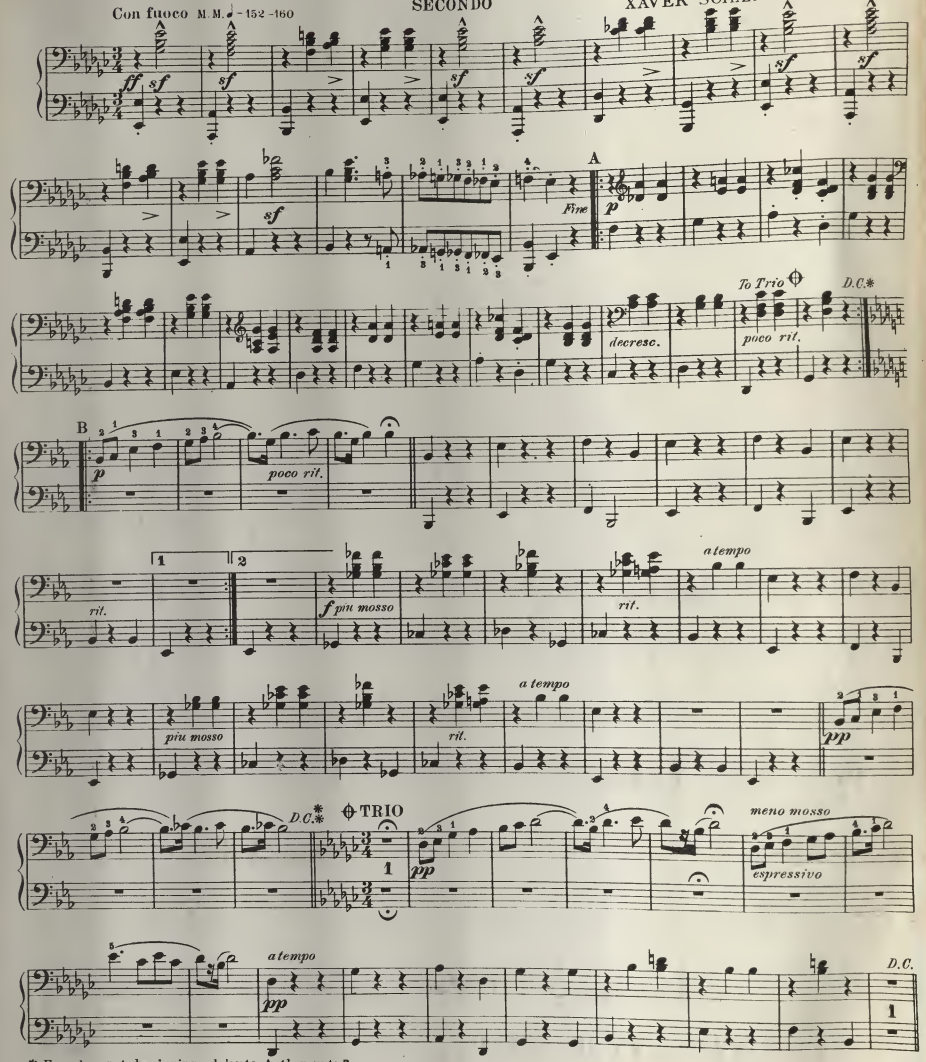
M. LOEB-EVANS



POLISH DANCE

SECONDO

XAVER SCHARWENKA, Op. 3, No. 1

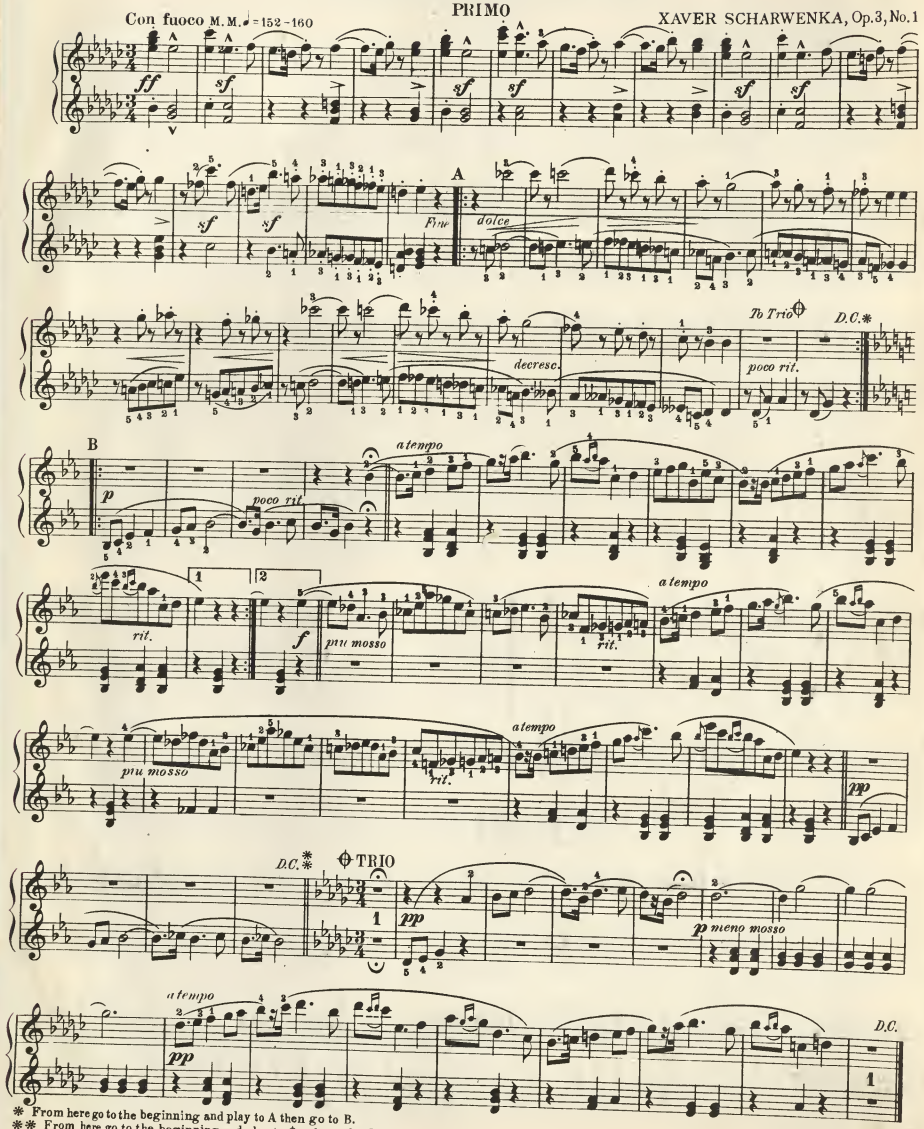


* From here go to beginning and play to A, then go to B.
** From here go to beginning and play to ⊕, then play Trio.

POLISH DANCE

PRIMO

XAVER SCHARWENKA, Op. 3, No. 1



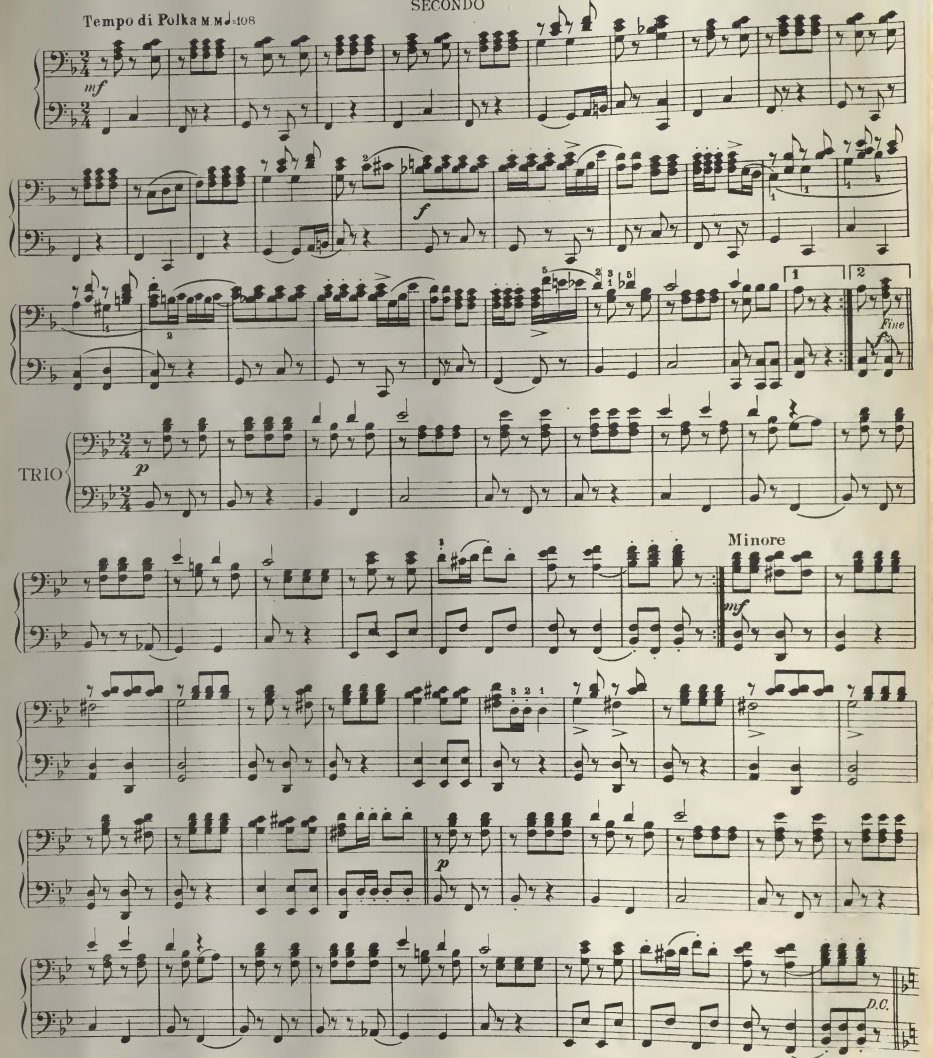
* From here go to the beginning and play to A then go to B.
** From here go to the beginning and play to ⊕, then play Trio.

MIRTHFUL MOMENTS

POLKA
SECONDO

H. ENGELMANN

Tempo di Polka M.M. ♩=108

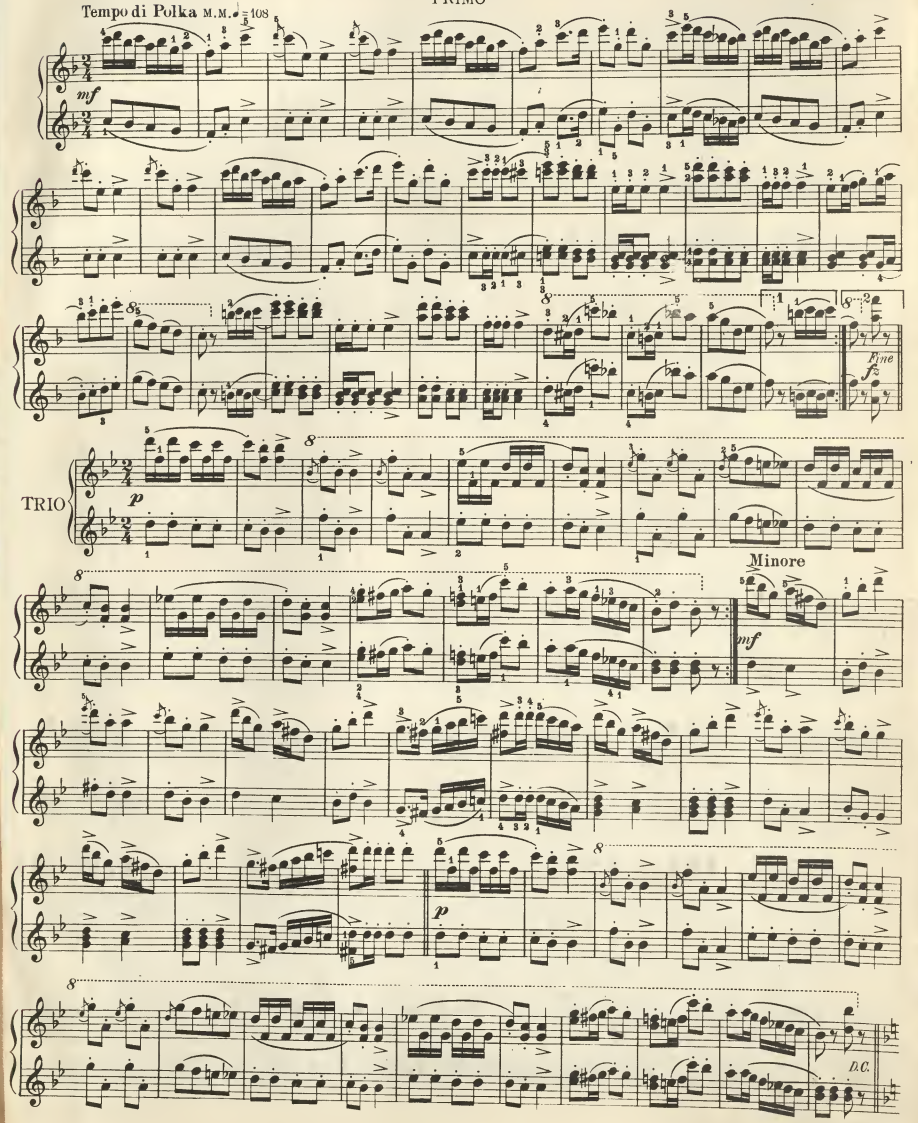


MIRTHFUL MOMENTS

POLKA
PRIMO

H. ENGELMANN

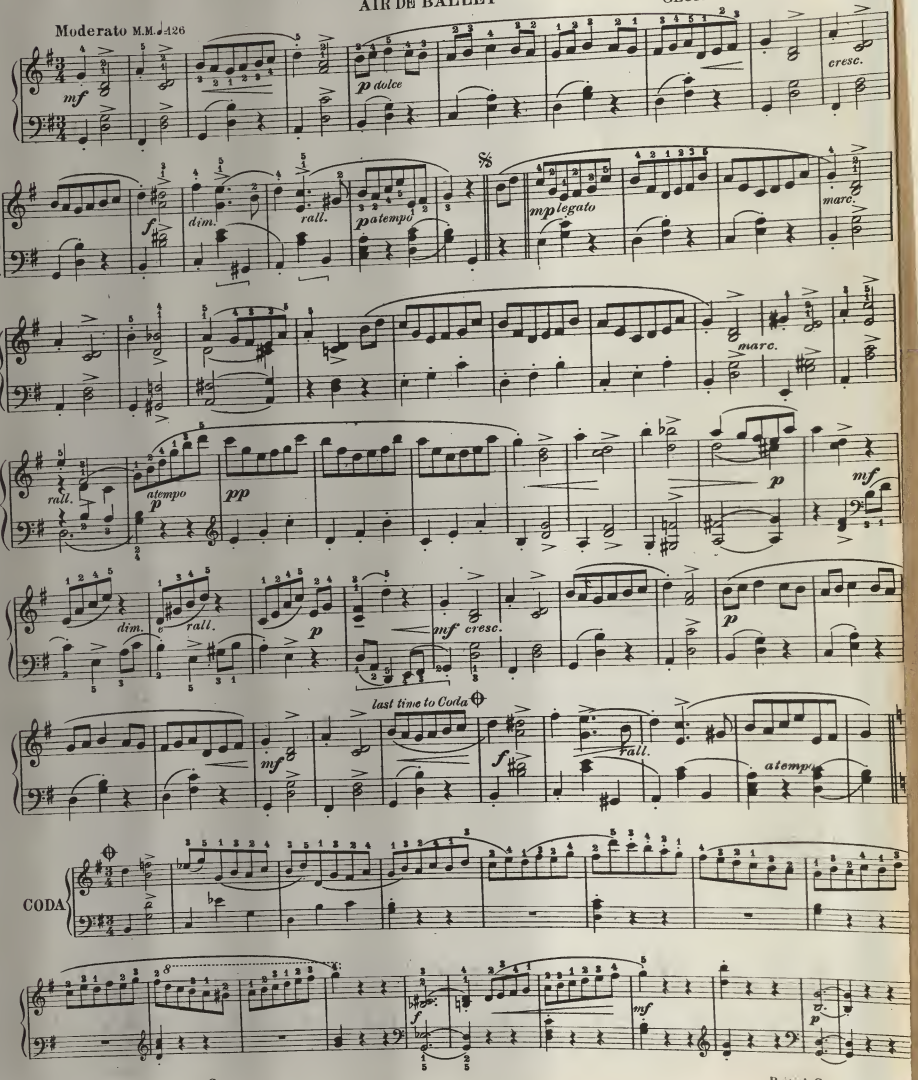
Tempo di Polka M.M. ♩=108

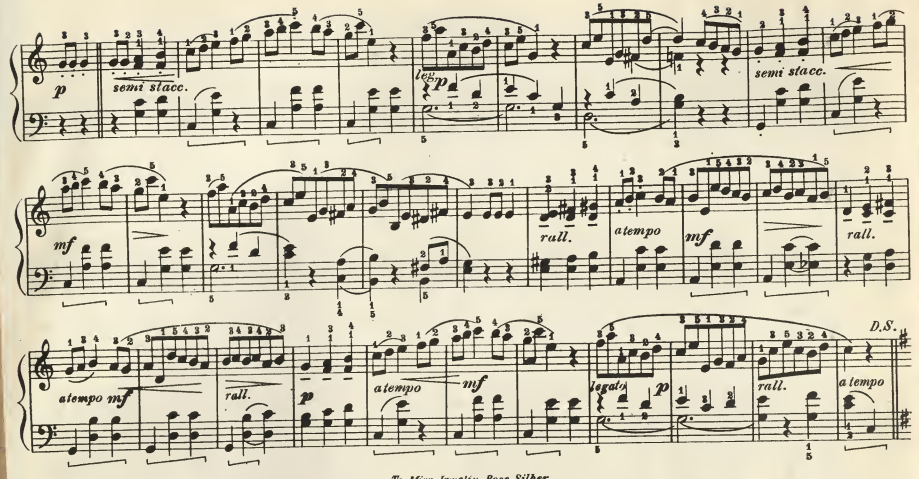


VALESKA

AIR DE BALLET

GEORGE DUDLEY MARTIN



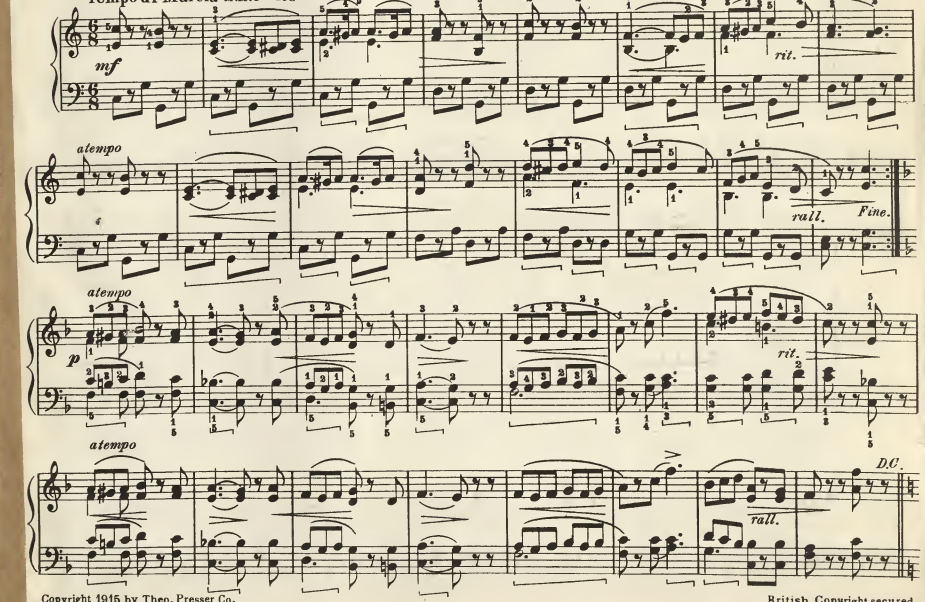


To Miss Irmelin Rose Silber

THE PROMENADE

MARCH

J. FRANK FRYSINGER, Op. 112, No. 1

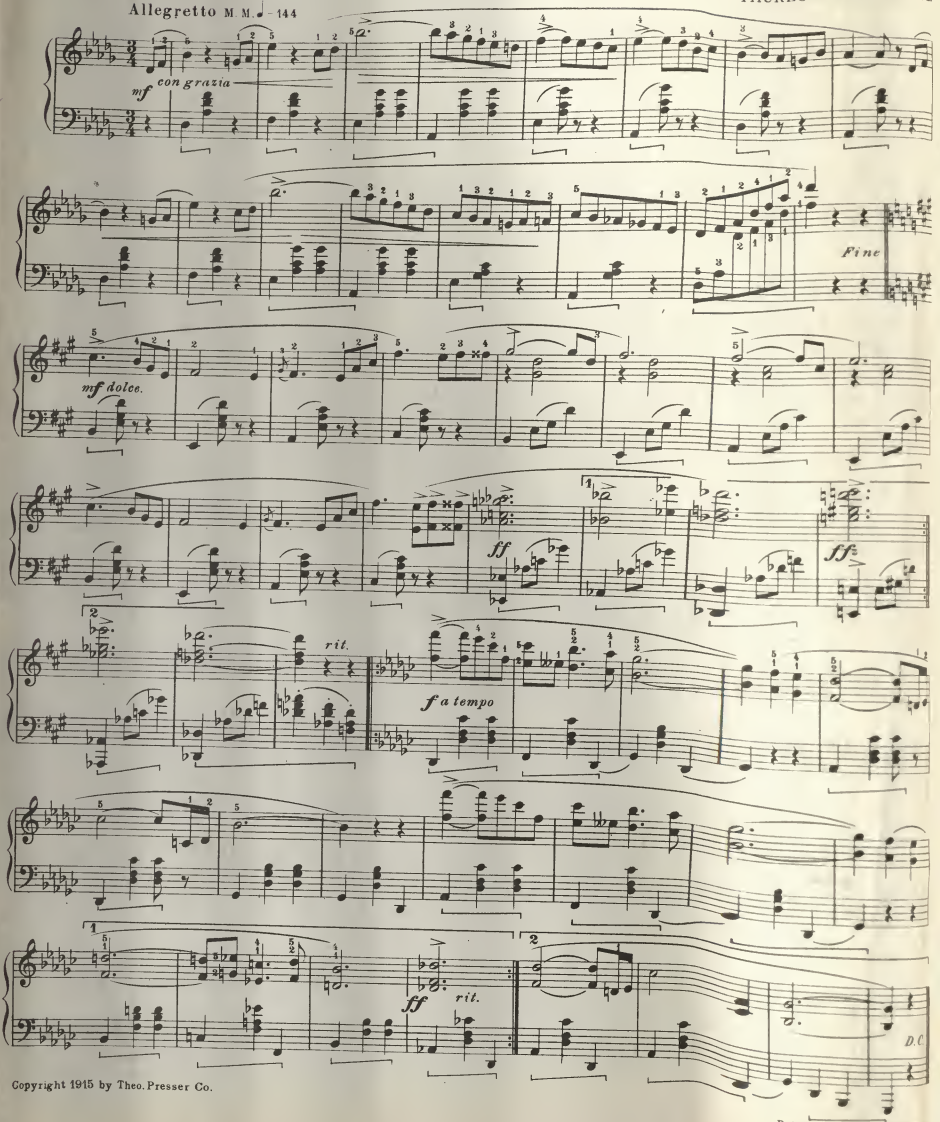


ALL SMILES

CAPRICE

THURLOW LIEURANCE

Allegretto M.M. ♩ = 144

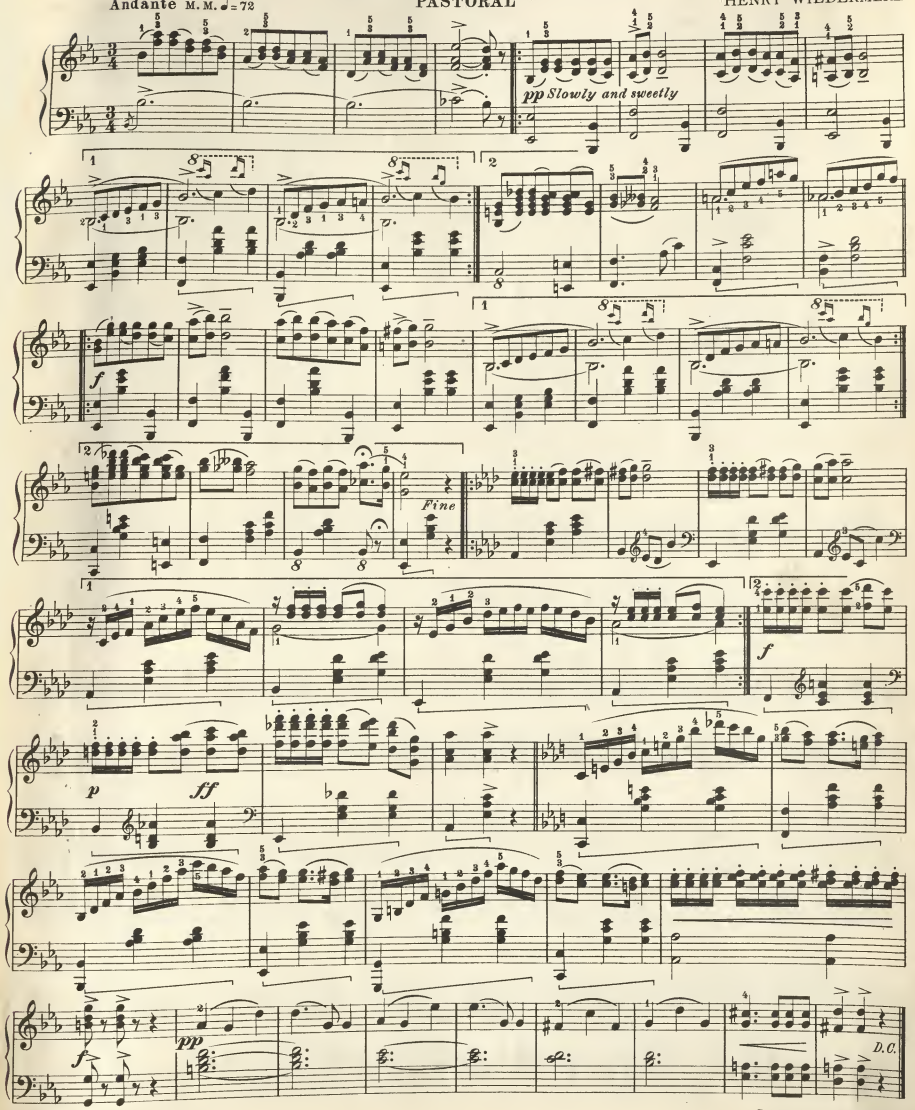


'NEATH THE GREENWOOD TREE

PASTORAL

HENRY WILDERMERE

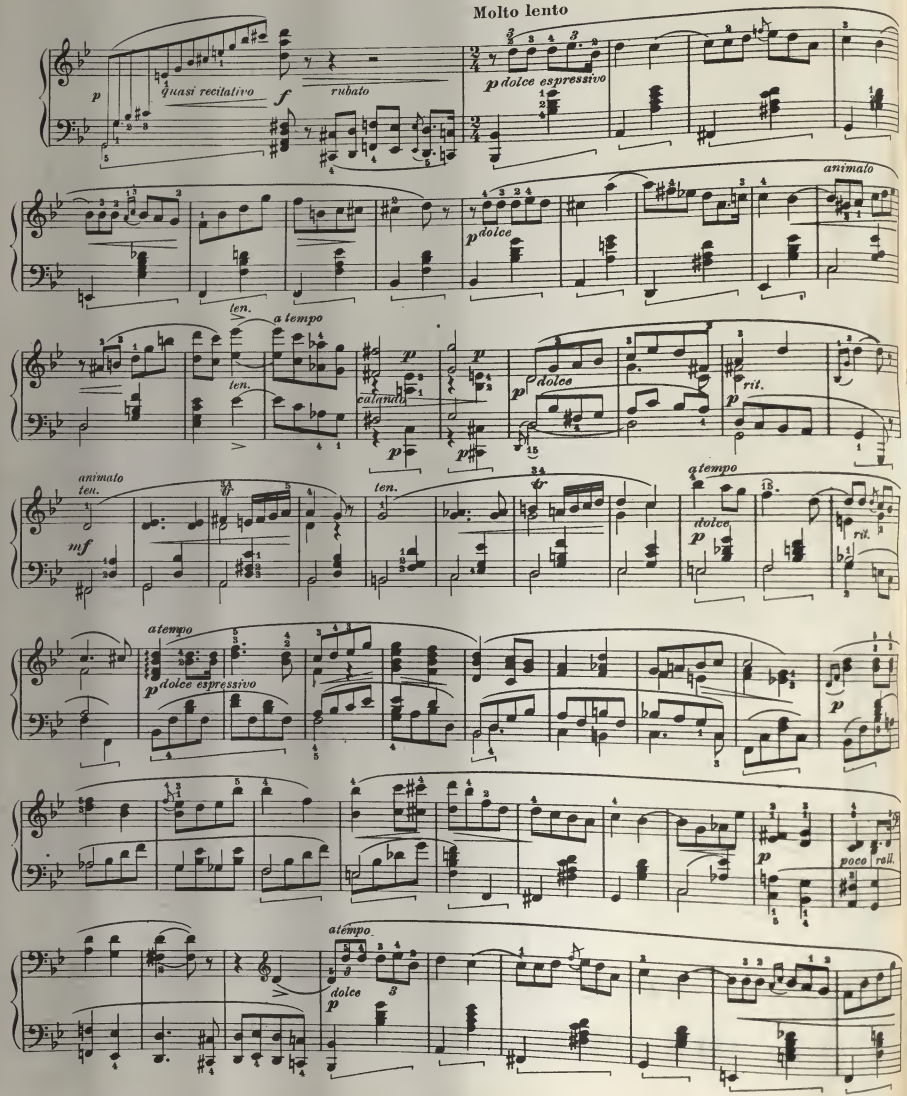
Andante M.M. ♩ = 72

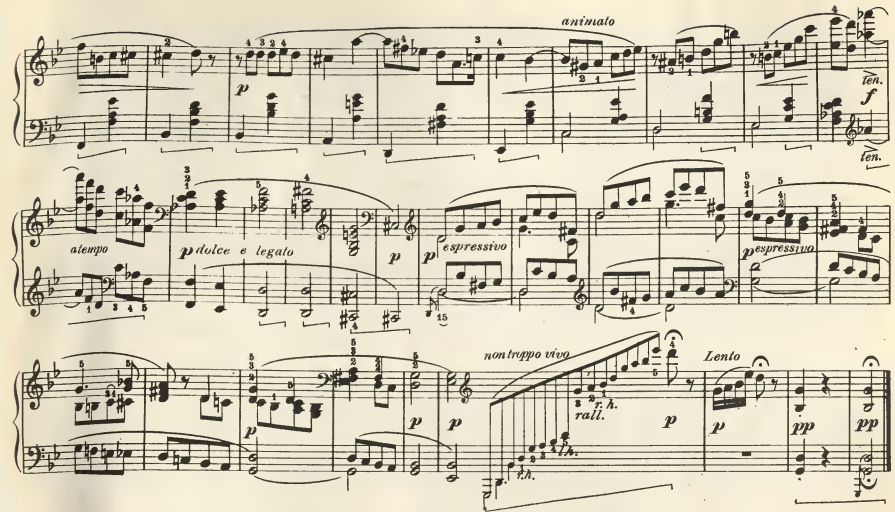


NOCTURNE

IGNACE KRZYZANOWSKI, Op. 50, No. 1

Molto lento

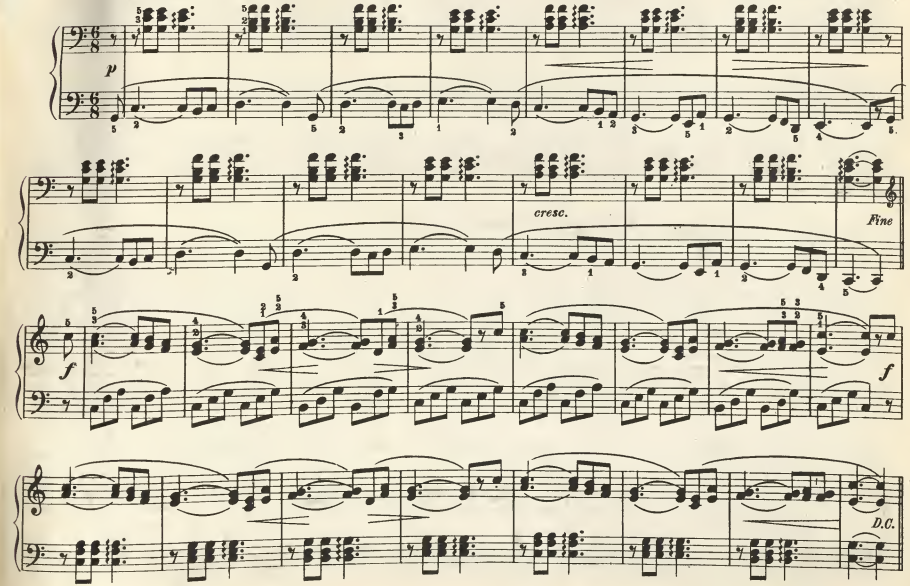




THE SOLDIER'S SONG

Andante M.M. ♩=72

SIDNEY STEINHEIMER

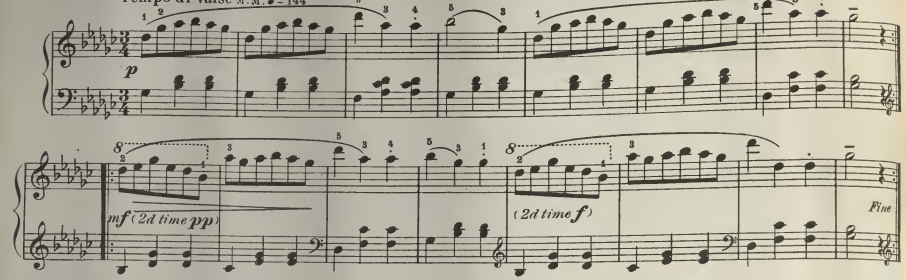


GAME OF DOMINOES

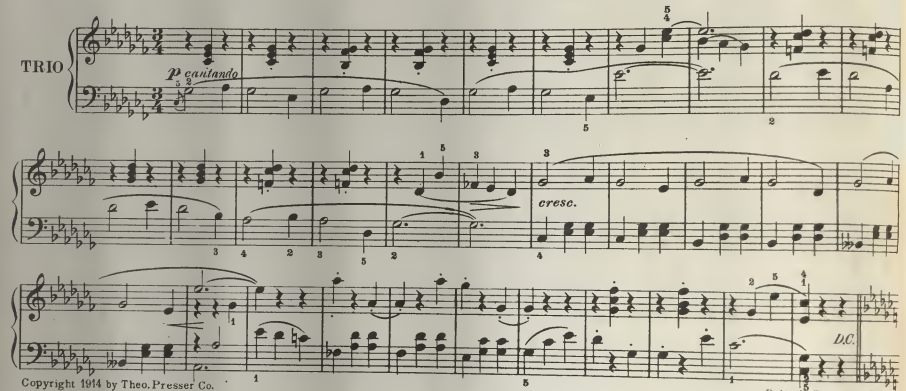
WALTZ ON THE BLACK KEYS

EMILE FOSS CHRISTIANI

Tempo di Valse M.M. ♩= 144



TRIO

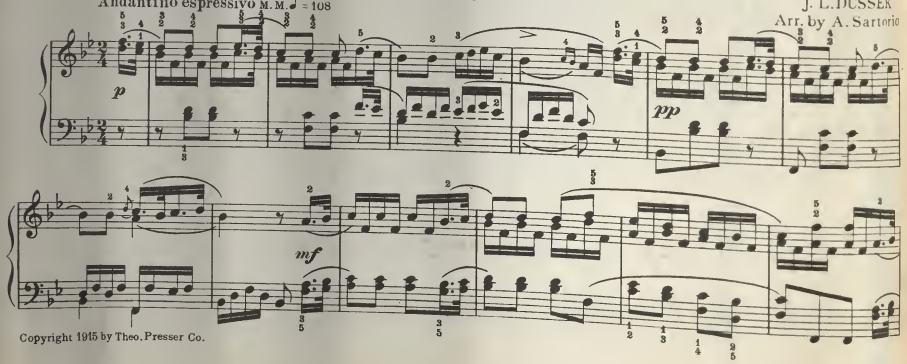


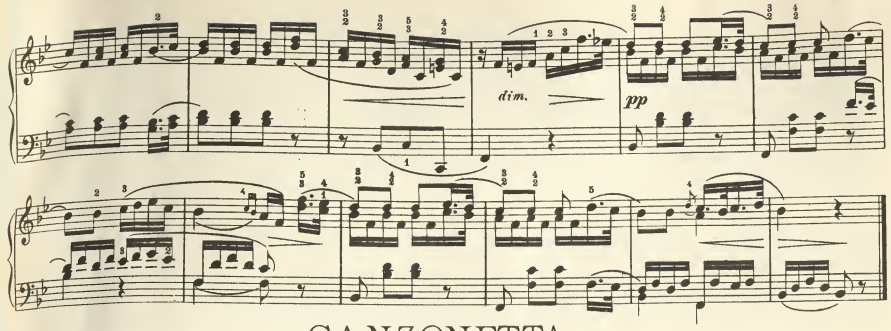
LES ADIEUX

RONDO

Andantino espressivo M.M. ♩ = 108

J. L. DUSSEK
Arr. by A. Sartorio

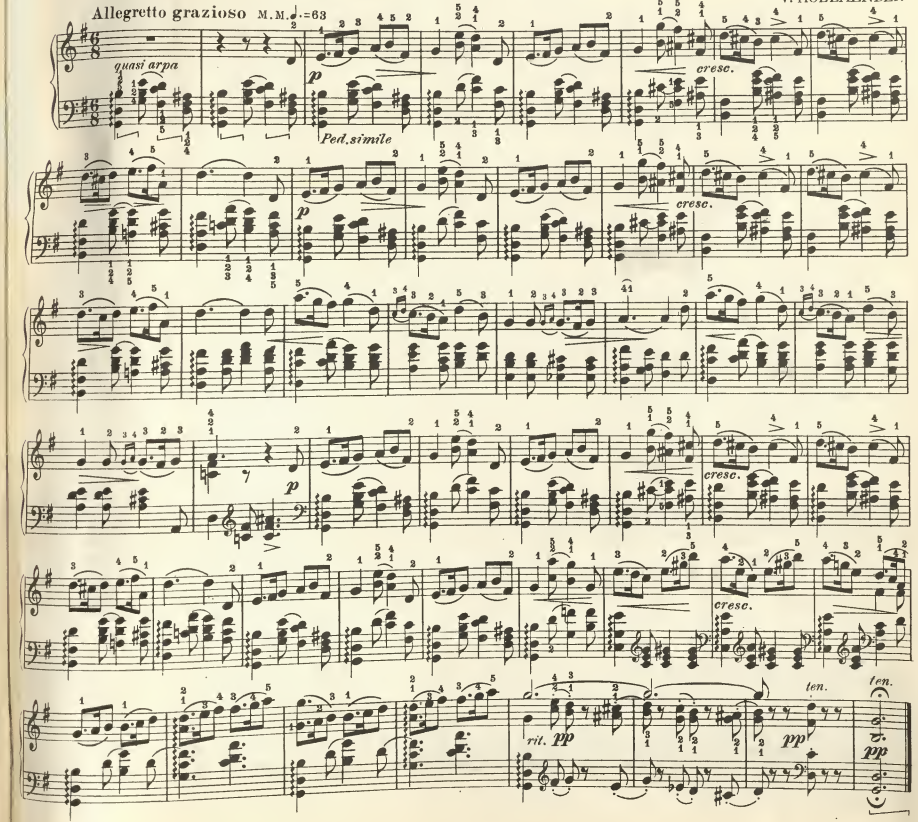




CANZONETTA

V. HOLLAENDER

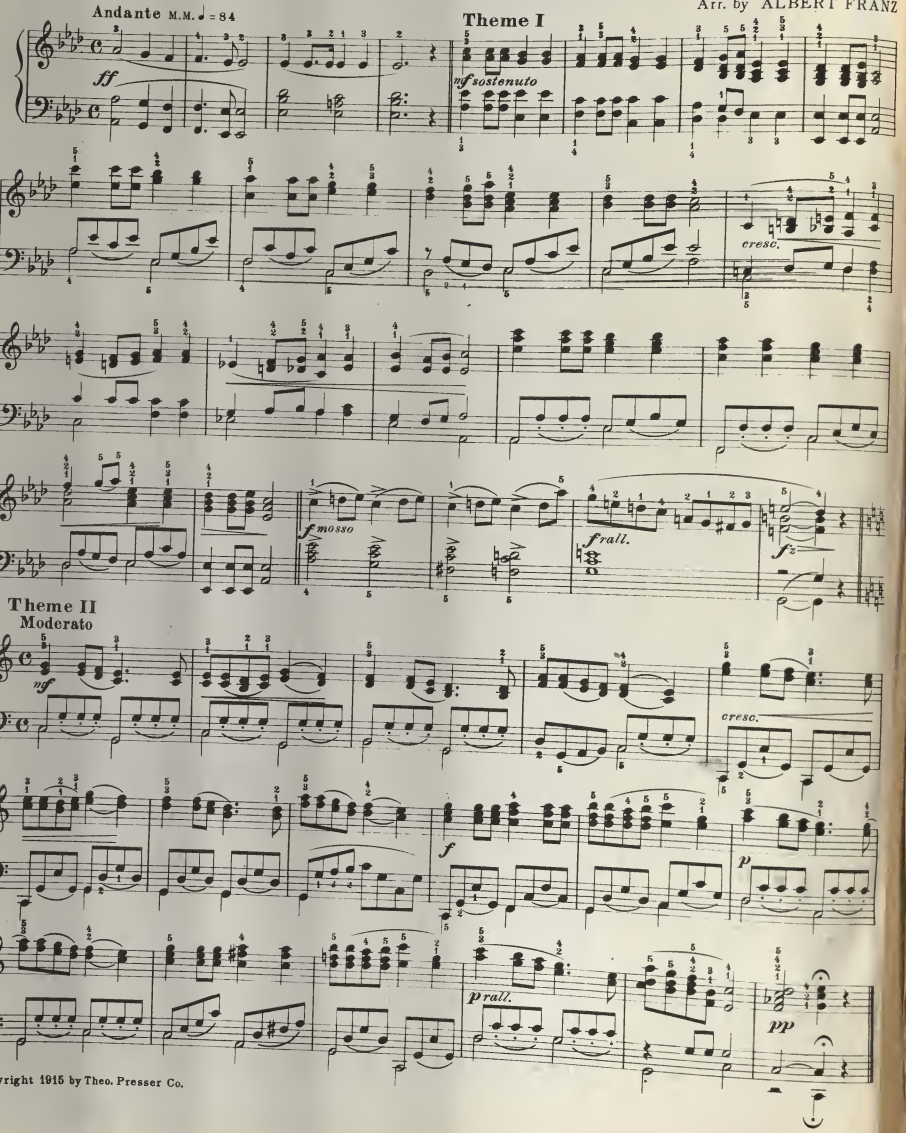
Allegretto grazioso M.M. ♩.=63



TWO POLISH THEMES

Arr. by ALBERT FRANZ

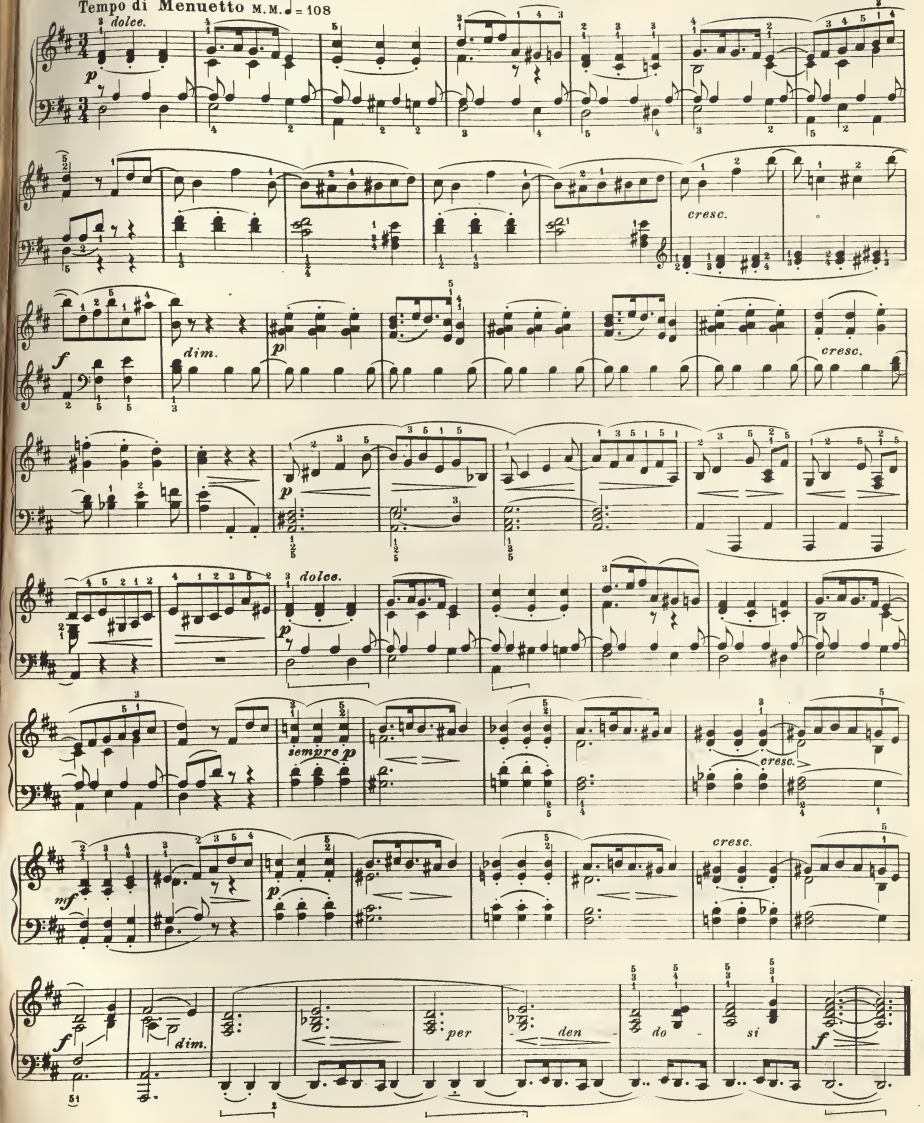
Andante M.M. ♩ = 84



MENUETTO IN D

PHILIPP SCHARWENKA

Tempo di Menuetto M.M. ♩ = 108

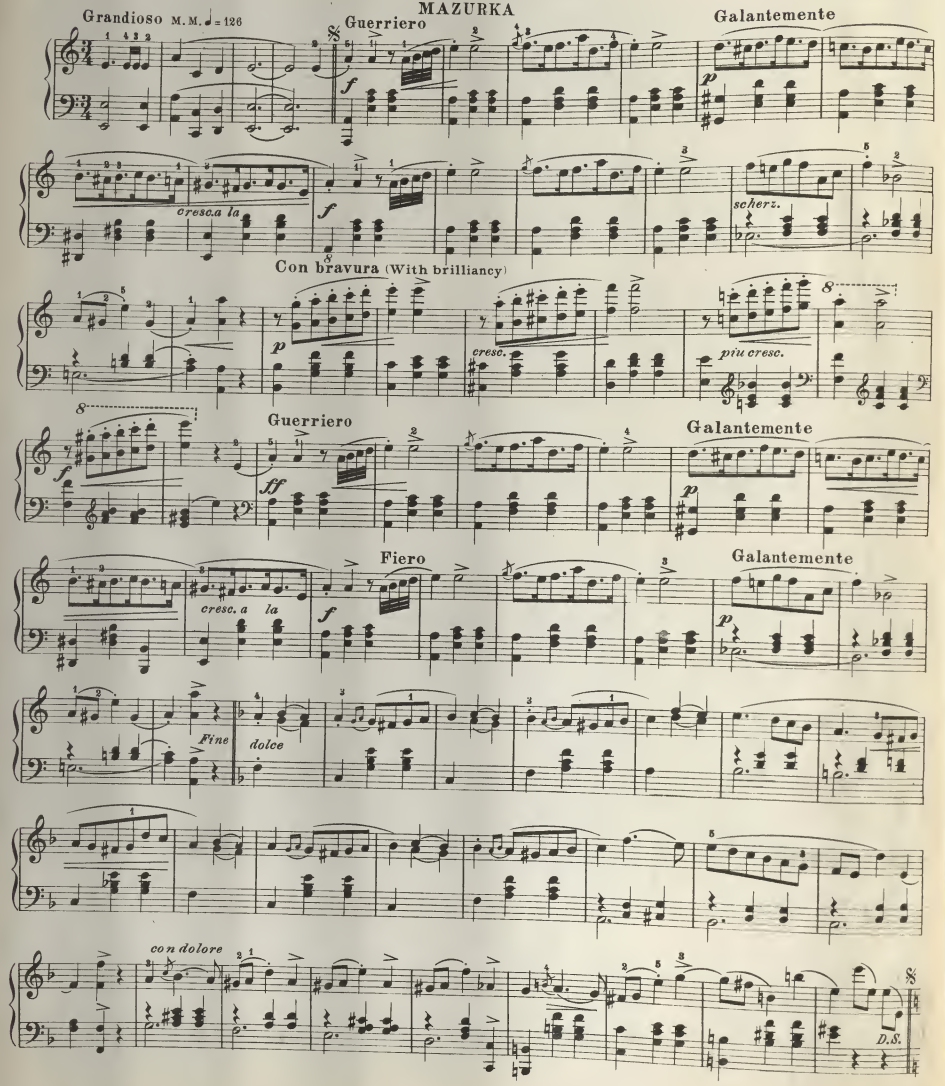


POLISH CHIVALRY

HOMMAGE A LA POLOGNE

MAZURKA

A. PIECZONKA



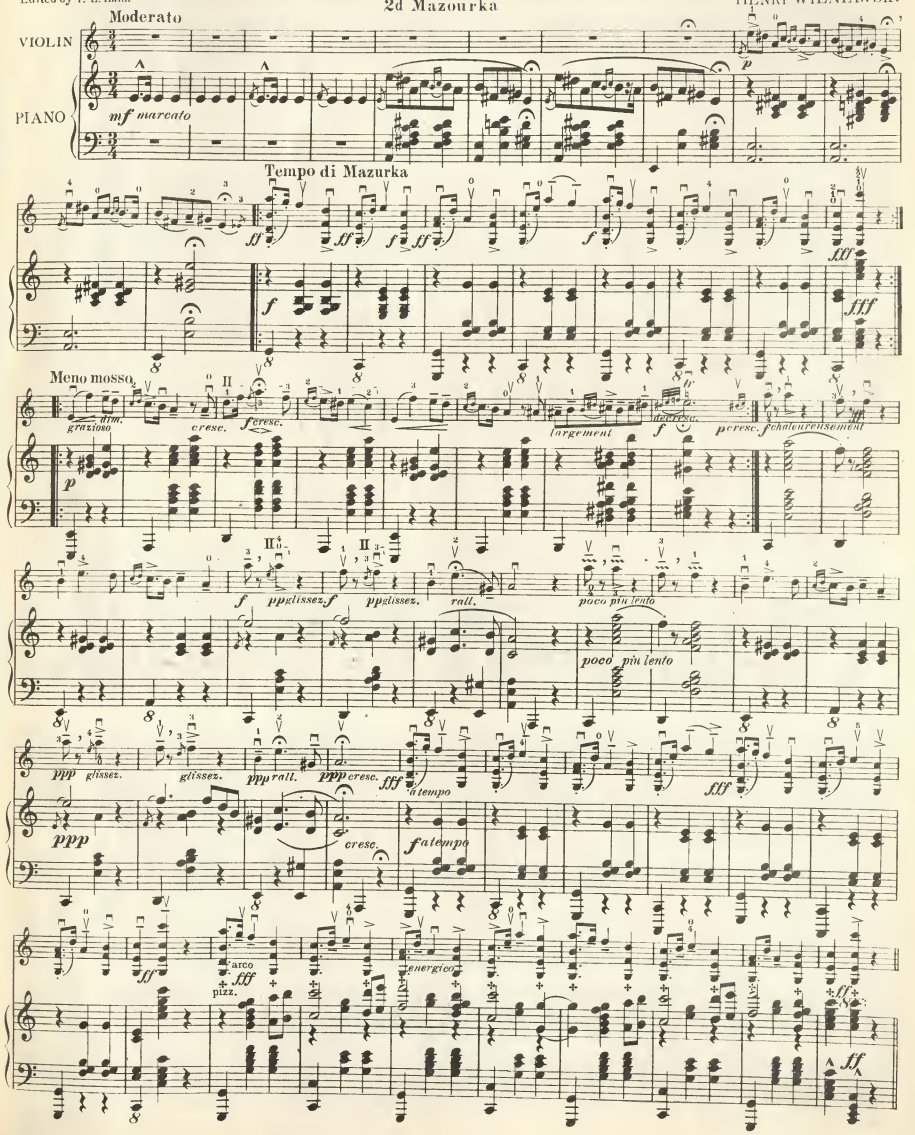
KUIAWIAK

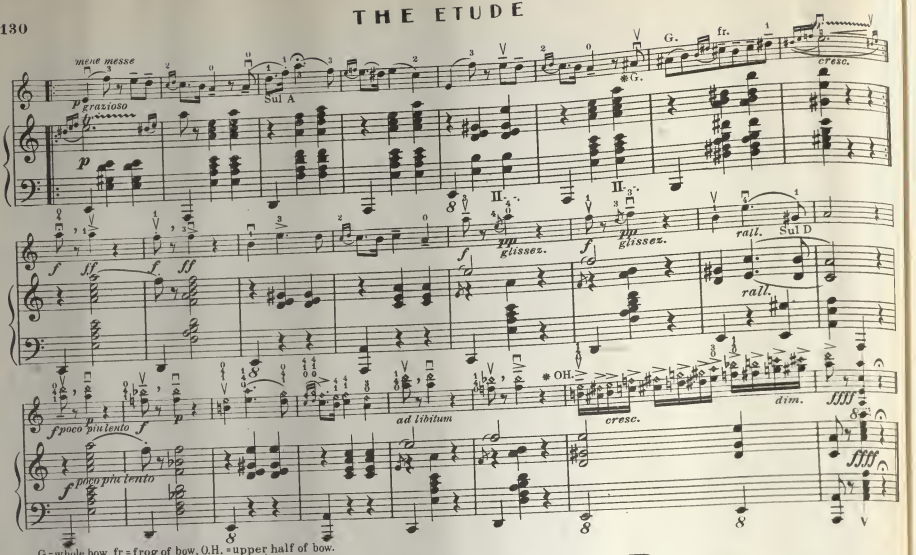
POLISH NATIONAL DANCE

2d Mazourka

Edited by F. E. Hahn

HENRI WIENIAWSKI





G.=whole bow, fr.=frog of bow, O.H. =upper half of bow.

I LOVE YOU DEAR

HOMER TOURJÉE

E.A. BRININSTOOL

Andante espressivo

I see you dear, for-ev-er is my dream - ing, your fond lips frame a mes - sage sweet to me While from your eyes true hap - pi - ness beam - ing, Which speak of love you bear so ten - der - ly I on - ly know that sun-shine gleams a -

bout you, from balm - y skies for ev - er bright and blue I on - ly know the days are drear with - out you, on - ly know "I love you dear," just you

legato

poco rall.

mf a tempo

From out the past, the old glad days are call - ing, When you and I were hap - py side by side To night, a - lone, I'm sad, and tears are fall - ing, come back sweet - heart my arms are o - pen wide I long once more to clasp them dear a - bout you and whis - per of my love so deep and true I on - ly know my life is drear with - out you I on - ly know "I love you dear," just you.

mf a tempo

dolciss.

colla voce

with fervor

poco cresc.

con dolore

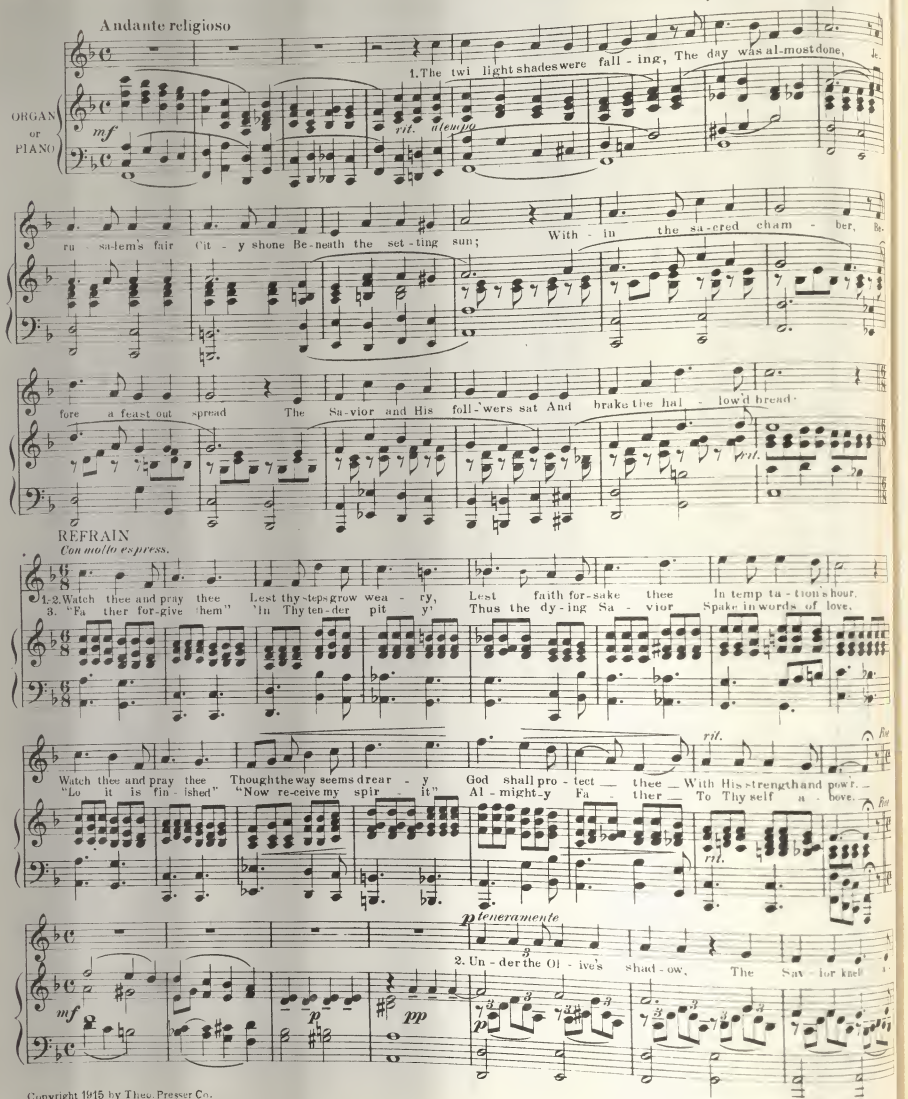
poco cresc.

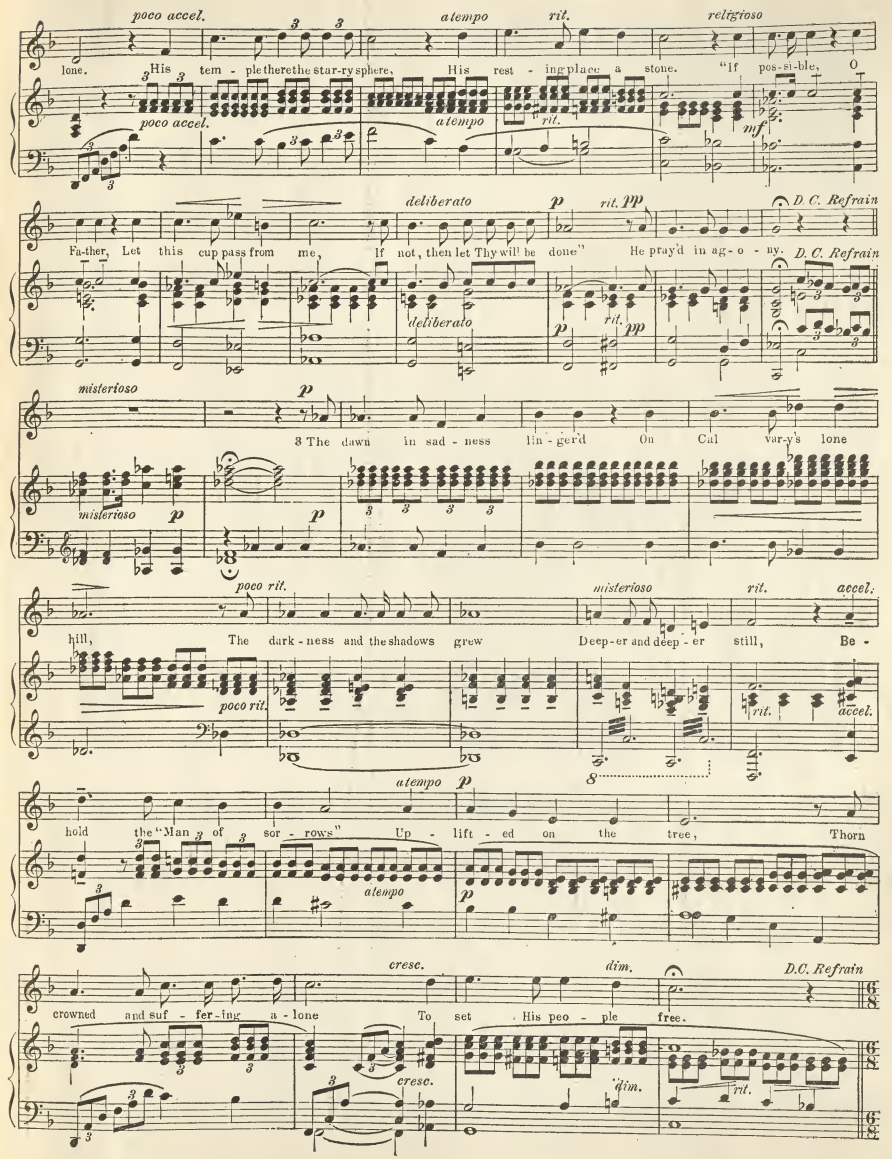
poco rall. e dim.

molto rall.

WATCH THEE AND PRAY THEE

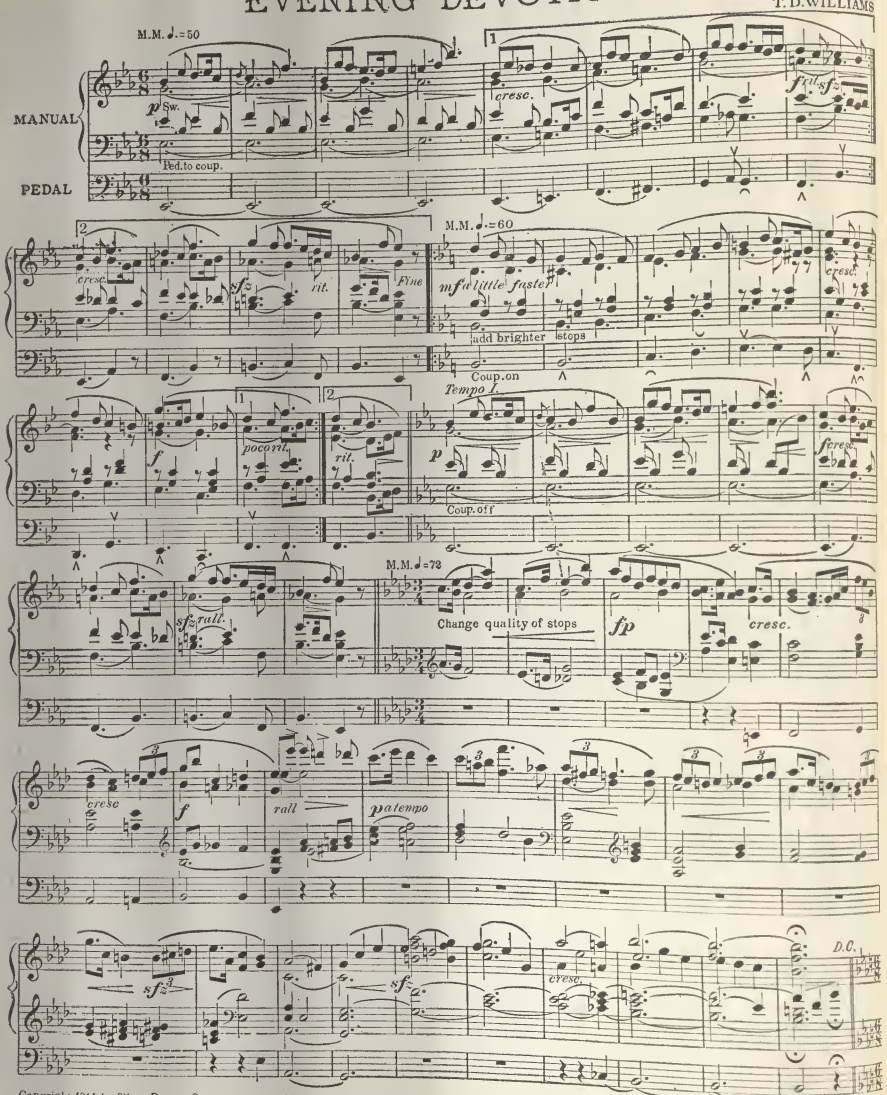
Words and Music by H. WAKEFIELD SMITH





EVENING DEVOTION

T. D. WILLIAMS



How Liszt Arranged the Meeting of Chopin and George Sand.

MANY apocryphal stories have been set going regarding Chopin's first meeting with George Sand in which, to quote Professor Frederick Niecks, "truth is only too often most unconscionably sacrificed to effect."

After thoroughly testing the stories of Enault and Karasowski, Niecks, in his remarkable work on Chopin, relates personal interviews he had with Franchomme and Liszt. Franchomme, while confessing his ignorance as to the place where Chopin met the great novelist for the first time was quite certain as to the year when he met her. "Chopin, Franchomme informed me," says Niecks, "made George Sand's acquaintance in 1837, their connection was broken in 1847, and he died, as everyone knows, on October 17, 1849. In each of these dates appears the number which Chopin regarded with a superstitious dread, which he avoided whenever he could—for instance, he would not at any price take lodgings in a house the number of which contained a seven—and which may be thought by some to have really exercised a fatal influence over him. It is hardly necessary to point out that it was this fatal number which fixed the date in Franchomme's memory."

Liszt apparently remembered the circumstance of the meeting quite definitely; when Niecks asked him, "his answer was most positive, and to the effect that the first meeting took place at Chopin's own apartments. 'I ought to know best,' he added, 'seeing that I was instrumental in bringing the two together.' Indeed, it would be difficult to find a more trustworthy witness in this matter than Liszt, who at that time not only was one of the chief comrades of Chopin, but also of George Sand. According to him, then, the meeting came about in this way. George Sand, whose curiosity had been excited . . . expressed to Liszt the wish to make the acquaintance of his friend." Liszt thereupon spoke about her to Chopin, but the latter was averse to having any intercourse with her. He said he did not like literary women, and was not made for their society. George Sand, however, did not cease to remind Liszt of his promise to introduce her to Chopin. One morning early in 1837 Liszt called on his brother artist, and finding him in high spirits arranged to have in the evening a little party at his rooms. "This seemed to Liszt an excellent opportunity to redeem the promise which he had given to George Sand when she asked for an introduction; and, without telling Chopin what he was going to do, he brought her with him along with the Comtesse d'Agoult. The success of the *soirée* was such that it was soon followed by a second and many more."

Studying Music with the Spirit of Sport.

By WILBUR FOLLETT UNGER.

My father used to tell me of the method in which he studied the piano when he was a boy. He would relate with mingled sentiments of regret and amusement how he used to run away and hide when his music lesson day arrived, so as to escape the terrible ordeal of scales and studies under the watchful eye and heavy hand of his master. Then, upon being discovered, probably long after the music master had gone, he would be lashed with a strap by his father in real old German custom, in order that some love of music might be infused into him!

To-day, it is with a very different spirit that boys enter into the study of music. We speak of boys, particularly, because it is generally conceded that girls have always practiced easily without persuasion. The boy—especially the American boy—studies music, not because he loves the music for art's sake—he is too young to understand art—but because he cannot permit the next boy to perform better than he can!

Boy No. 1, for instance, knows that Boy No. 2 can play a scale faster and smoother than he, so No. 1 gets to work and practices hard to acquire sufficient skill to excel No. 2. He studies with the same vim that he studies baseball—perhaps not with the same *quantity*, but with the same *quality*. If, in playing baseball, he were not able to pitch a "curve" as cleverly as his neighbor, the shame of it would incite him to practice that one feature of the game until he mastered it and was no longer in danger of being a laughing stock in the eyes of his friends. Then, upon discovering that he could master one thing, he would go ahead with other branches of the game, until he became recognized as an expert and a respected authority.

Try to enter the field of music with the same spirit of sport that you employ in other games. Note that we say "other games," for you can make a great big game of music. And there is no more difficult "game" known! There are many points to overcome, and it requires a steady hand, observing eye and skillful brain, and years of application. But if you stick out all the innings, you will come out winner!

The Correct Way.

When you wish to speak of the pedal to the right do not say the "loud pedal," but "the damper pedal." It is so called because its office is to raise the dampers, thus permitting the strings to vibrate for a longer period.

Do not say "Put a half note on D", but "place a half note on the fourth line."

Do not say "score" when you mean "staff."

Rote singing means that the singer sings something learned by ear without regard to notes.

Tones in relation to a tonic are "in the key of," not "in the scale of." Scales, major and minor, extend through at least one octave of pitch. A scale is made up of a definite selection from many tones in the same key. The chromatic scale is made up of all the tones of a key within an octave.

Do not say "F double sharp is the same as G." On the piano F double sharp has the same pitch as G; in notation F double sharp is in the first space and on the fifth line (G clef), while G is on the second line and in the first space above.

Do not say Bar when you mean measure. Measure is from beat one to beat one. Bar is the line between the measures.

Chopin's Last Tragic Moments

WHILE the general facts regarding the death of Chopin are well known and thoroughly authenticated, accounts do not all agree as to the details—even when these accounts have been given by those present. Lawyers know how untrustworthy are the reports of even the most reliable witnesses, especially when some time has elapsed between the event and its description, so strangely does the human imagination play with fact. The following account is by the Abbé Jelowcki, who had known Chopin as a child in Poland and came to his bedside when the end approached. Liszt in his work on Chopin refers to some conversations he had with the abbé respecting Chopin's death. Niecks quotes letters of the abbé in his biography. Since that time the letters written in French, have appeared in a German translation in the *Allgemeine Music Zeitung*. Mr. Huneker gives an English translation (made by Hugh Craig) in his work on Chopin, commenting "The worthy abbé must have had a phenomenal memory. I hope that it was an exact one. . . . The only thing that makes me feel in the least skeptical is that La Mara —the pen name of a writer on musical subjects—translated these letters into German. But every one agrees that Chopin's end was serene; indeed it is one of the musical death-beds of history."

Out of space considerations we are obliged to prune the good priest's verbiage a little, but this only makes the essential facts stand out more prominently.

"I availed myself of his softened mood to speak to him (Chopin) about his soul. I recalled his thoughts to the piety of his childhood and of his beloved mother. 'Yes,' he said, 'in order not to offend my mother I would not die without the sacraments, but for my part I do not regard them in the sense that you desire. I understand the blessing of confession in so far as it is the unburdening of a heavy heart into a friendly hand, but not as a sacrament. I am ready to confess to you if you wish it, because I love you, not because I hold it necessary.' Enough: a crowd of anti-religious speeches filled me with terror and care for this elect soul, and I feared nothing more than to be called to be his confessor. . . . Yet I clung to the conviction that the grace of God would obtain the victory over this rebellious soul, even if I knew not how. After all my exertions, prayer remained my only refuge.

"On the evening of October 12 I had with my brethren retired to pray for a change of Chopin's mind, when I was summoned by orders of the physician, in fear that he would not live through the night. I hastened to him. He pressed my hand but bade me at once to depart, while he assured me that he loved me much, but did not wish to speak to me.

"Imagine, if you can, what a night I passed. Next day was the thirteenth, the day of St. Edward, the patron of my poor brother. I said mass for the repose of his soul and prayed for Chopin's soul. 'My God,' I cried, 'if the soul of my brother Edward is pleasing to thee, give me, this day, the soul of Frédéric.'

"In double distress I then went to the melancholy abode of our poor sick man. I found him at breakfast which was served as carefully as ever, and after he had asked me to partake I said: 'My friend, to-day is the name-day of my poor brother.' 'Oh, do not let us speak of it,' he cried. 'Dearest friend,' I went on, 'you must give me something for my brother's name-day.' 'What shall I give you?' 'Your soul.' 'Ah, I understand. Here it is; take it!' . . . .

Without saying a word I held out to our dear invalid the crucifix. Rays of divine light, flames of divine fire streamed, I may say, visibly from the figure of the crucified Saviour and at once illumined the soul and kindled the heart of Chopin. Burning tears streamed from his eyes. His faith was once more revived, and with unspeakable fervor he made his confession and received the Holy Supper. . . . From this hour he was a saint. The death struggle began and lasted four days. Patience, trust in God, even joyful confidence, never left him, in spite of all his sufferings till the last breath. . . . He blessed his friends, and when, after an apparently last crisis, he saw himself surrounded by the crowd that day and night filled his chamber, he asked me, 'Why do they not pray?' At these words all fell on their knees, and even the Protestants joined in the litanies and prayers for the dying."

The good priest goes on to give some of Chopin's dying speeches, which are full of the utmost tenderness and piety. Doubtless they represent much of what was in the mind of the dying man. It must be confessed, however, that they are a little lengthy for one fighting for breath as Chopin must have been so near the end. Still more so in view of the fact that Chopin was ever very reticent so far as his own feelings were concerned. Among these utterances, however, is one that, by reason of its very slanginess, seems to ring true. "His usual language," the abbé goes on, "was always elegant, with well chosen words, but at last, to express all his thankfulness and, at the same time, all the misery of those who die unreconciled to God, he cried, 'Without you I should have croaked (krepiren) like a pig.'

"While dying he still called on the names of Jesus, Mary, Joseph, kissed the crucifix and pressed it to his heart with the cry, 'Now I am at the source of blessedness!'. Thus died Chopin, and in truth his death was the most beautiful concerto of all his life."

Department for Singers

Edited by Famous Experts

The Shortest Road to Correct Breathing

A Symposium by Noted Voice Authorities

THE ETUDE has asked a number of well-known voice teachers to give their opinions upon a subject which has been so frequently discussed in THE ETUDE that one might assume that it had been entirely "thrashed out." However, breathing is one of those very simple things that needs all sorts of detailed investigation before it can be properly imparted to others. From the opinion of many the reader should be able to form an excellent idea of his own. The following contributions are presented in the alphabetical order of the names of the teachers contributing.

D. A. CLIPPINGER.

In breathing exercises two points are to be kept in mind—how to take the breadth, and how to control it. In both of these the diaphragm is the main consideration. With the diaphragm properly trained and controlled all other things involved fall easily into line. Therefore train the diaphragm.

Place the tips of the fingers at the diaphragm and take a short breath with an outward impulse of the diaphragm. Expel it with a short inward impulse.

In the same way practice the consonant combination hm. It should be practiced softly and staccato. This trains the diaphragm, develops the proper way of attacking a tone, and the lips being closed it opens the channel through the head.

The diaphragm is the point of control, and the student is likely to lose this control on the first note of the phrase. To overcome this tendency practice in the following way. Take four measures of quadruple measure and at the pitch G. sing one, two, three, then hold the breath one beat, doing the four measures in this way with one breath. This is to get the machinery of breathing under the student's mental control so that he may be able to stop and start it at will without losing control.

Take a full breath and at the pitch G. count softly and rapidly as many as possible. Singing softly compels one to control the breath pressure and counting rapidly keeps all the muscles of the vocal mechanism loosely in motion thereby eliminating the tendency to contraction. The chest should be carried well up.

LAURA SEDGWICK COLLINS.

Fundamentally, the first requisite is attention to correct position in standing, physical rigidity or nervous tension being frequent evidences of our national constraint and lack of ease and repose.

I use the exercises for controlled respiration as adopted by the National Association of Teachers of Singing (Carnegie Hall, N. Y.) and as these have been printed in leaflet form and can be had, it is not needful here to repeat them as you may wish to present them at a future date in their entirety. It must be born in mind that breathing is an entirely natural action—were it not so life would be impossible. The babe is not taught how to breathe; but with growth and the desired development of faculty, comes the necessity of understanding our forces—how to direct them that they may produce the best expression in result.

For the pupil, too much technical, physiological or anatomical information is not a help, but a hindrance, for in the struggle to compass it, the way of impediments. We must not lose sight of pulse is clogged, as with confusing the fact that singing is not an abnormal performance—the trouble is that the pace of so-called civilization has swept us too far away from the better part of spontaneity, and the atmosphere of large cities, overcharged with soft coal dust and the "step lively" microbe do not encourage the desire, nor do they permit the enjoyment of deep breathing. It is essential even in the beginning of vocal study that the student develops some sense of pitch if it be not inherent, for in the delivery of single tone, or phrase, the quantity of breath required, and the degree of its exhalation are affected by the pitch variation whatever it may be, and the instinct of calculation is therefore involved. Not all exercises require the fullest inhalation, and the inhalation of more breath than is needed prevents ease of action, fluent delivery, or calm sostenuto.

The comprehension of pitch is most important—as the aim one takes with the eye is the guide for the arrow from the bow, and a guided and growing sense of pitch will often insensibly correct a pupil's previous failure to breathe well—these subjects of pitch and breath being so interdependent for speaker and singer. It is a mistake to confine the pupil to the vowel ah—and indeed it is often dangerous in elementary work to use that letter very much, for as a nation we do not sound our vowels well—they are not breathed out as they should be, that is the sound form at the top of the column of air—they are usually knocked out, struck out by a spasm of attack in the throat which is dire in its results.

One thing which is often overlooked is the practice of quick inhalation frequently necessary in certain songs and arias, and when not studied and prepared for, often results in a noisy respiration painful alike to auditor and performer.

The student should be informed as to the question of the rest, which does not always indicate the completion of the phrase and therefore the place for inhalation—frequently, and more particularly in the works of classic composers, or composers whose songs have become classic, the rest is the indication of suspension in tone, and sometimes in syllables of a word, which must be made by suspension of breath and the result when properly done produces a more artistic effect than could be given by legato delivery.

A most important exercise is very slow inhalation (mouth closed), suspension, and very slow exhalation. This exercise should frequently be practiced with a view to increasing the length of time of its performance, and, in the open, when the air is clear and pure, it is the finest possible exercise to practice while walking not too rapidly.

Many, many necessary and valuable exercises cannot be even referred to without extending these notes unduly for this symposium.

The practical value of full and deep breathing should be more generally realized and taught than it is, for with a finer and deeper physical realization would come the spiritual understanding of the Psalmists' injunction: "Let everything that hath breath praise the Lord."

Pupils who have attended school until seventeen or eighteen years of age should not need greatly detailed instruction regarding the action of respiration and the attendant mechanism, for this should properly be included in the study of physiology; unfortunately in the haste of trying to do too many things, the practical study of the principles of breathing and their exercise is much neglected in the majority of schools.

FREDERIC W. ROOT.

If the larynx acts to advantage the singer may use the breath in any one of the diverse methods taught. In making the larynx act rightly the only essential of breathing is to abstain from forcing.

Theories of vocalization put such overwhelming importance upon breathing that they obscure the main point; and this because the singer feels vaguely the action where tone is produced, whereas all breathing operations are conscious and obvious. There is mystery about the one; so we talk about the other.

CLARA KATHLEEN ROGERS.

The proper purpose of Breathing Exercises is not to *obtain control* over any particular set or sets of muscles, but to bring about *the best conditions* for inflating the lungs both thoroughly and speedily, by rendering *all* the different muscles pliable to the ever-varying needs of the singer.

To this end I recommend the following fundamental exercises:—

Exercise 1.

Stand erect,—the body well poised,—the chest high. By a slight extra expansion of the free ribs a full inflation will result.

Retain the breath for a few seconds, then exhale gently.

(This is the quick inhalation constantly required in singing to renew and to sustain the vital force where the breathing space in the musical phrase is minimized.)

Exercise 2.

After following the above directions for inhaling, bring the lower lip into contact with the upper teeth, and, on the full inflation,—make the continuous whispered sound of Fh,—allowing the breath at once to flow freely from the lungs.

Put your Will into steadily maintaining the Flated whisper Fh, and none into *holding* back, or *economizing* the *breath*.

This is the right action of the breath in *sustaining* a vocal sound. The way it works is this:—

The valvular action of lip and teeth regulates the outflow of breath at the mouth, in the same way that the vocal cords do in the throat in singing. The breathing muscles, meanwhile, furnish the *staying power* automatically.

The only thing that could defeat the steady and easy sustention of the tone would be *rigidity of the muscles*, as, that would act as a restraint to the necessary flow of air toward the glottis.

When such restraint is used the sound becomes suddenly exhausted;—not because there is no more breath, but because the restraining muscles have arrested its proper action on the glottis.

W. WARREN SHAW.

From the technical standpoint the question of respiration is perhaps the most important for the singer's consideration. The experience of singers and vocal teachers alike bear witness to the importance of correct breathing, without which no vocalist can hope to accomplish the best possible results.

From its very importance as a factor in the making of a singer, breathing or breath-control is frequently brought to the attention of the student as a matter of *first* consideration. The mental attitude towards this functional operation of nature—the viewpoint—the *kind* of consideration—determines its influence for artistic development or retrogression, as the case may be.

In my recently published book, *The Lost Vocal Art and its Restoration*, I have viewed the subject of breathing and breath control, referring to the views of many learned scientists and celebrated vocal teachers, regarding correct and incorrect methods. In this work I have endeavored to point out the very necessary distinction between the *Synthesis* and *Analysis* of the vocal phenomena, and to make clear what I consider to be the necessary mental attitude of the Singer, as to breathing and breath control.

Generally speaking, the attention to the matter of *taking* breath is, of necessity, a matter of *first* consideration, but attention to the matter of *breath control*, that is, direct willful and purposeful breath control, I regard as one of the most, if not the most, pernicious doctrines extant.

The general ignorance of singers of the natural automatic control of breath and the supposed necessity for willful breath control is to my mind the crying evil of the day.

Almost all the difficulties attending the artistic and effective delivery of the "fila di voce"—the crescendo, the diminuendo, as well as of expressive sostenuto, is directly traceable to the iniquitous doctrine of purposeful breath control.

The amount of attention which should be given to the taking of breath depends entirely upon the physical condition and breathing habits of the Singer. The 'Setting Up" exercises of West Point, and many other physical exercises are effective in bringing about a healthy normal respiratory action of the lungs, where there is necessity for physical development. Expanding to breathe instead of breathing to expand, should be the rule. Breath should be taken low, with lips parted, and should not be willfully restrained in singing. This type of breathing is known as inferior costal. Thus we avoid the mode of breathing which can be heard in respiration, thus we fill the lungs without undue effort, and thus we actually develop correct breath control without being overburdened with the thought.

GEO. CHADWICK STOCK.

You can have breath without voice, but cannot have voice without breath.

You can sing without especial breath development but can in no possible way reach the limits of your vocal talent without complete breath development. There is but one right way of breathing in singing, and the corner-stone of that system is nature and common sense. The success of teaching this method lies in its simplicity of explanation and practice, and it is needless to say that it is built upon the foundation of a normal respiration.

For example: Give close attention, for a few moments, to the manner in which you inhale and exhale in ordinary breathing. In doing this be careful not to allow your consciousness to interfere with your natural breathing while observing it.

Next: Apply the principle of natural breathing as follows:

Inhale for three seconds.

Exhale for three seconds.

Take care to breathe easily and rhythmically. Forget lungs, diaphragm and all breathing muscles; they will take care of themselves and work perfectly if let alone.

Your cue to right action, in all breathing exercises, is to be taken from your natural breathing habits. The difference lies in this: that you are merely extending your natural respirations to cover a longer than ordinary period in order to meet the requirements arising from the greatly extended use of the voice in song.

Practice the above exercise several times a day for a week, two weeks or three according as you make progress in mastering this particular breathing exercise. Then extend breathing practice to four seconds. Continue this for a month or two, then try five seconds. Hold to this for six months or more. Six seconds will be the maximum length of breath in most cases.

Another good breathing exercise is to blow through a clay pipe stem or an Eton breathing tube for four, six or eight seconds. Repeat several times a day for a month or so, after which time increase to ten or fifteen seconds. Also inhale through the tube same length of time and same periods.

The above exercises bring all breathing muscles into perfect, co-ordinate action and of course processes are unthought of, and thus reposeful deep breathing is the result.

A valuable out-of-door breathing exercise is as follows: Inhale as you walk a certain number of steps, say five or six, and exhale while you walk an equal number of steps. Increase from time to time as you feel that you can do so with perfect comfort. Always breathe through your nose.

A simple and effective mode of controlling exhalation of the breath is to count from one to twenty, in a whisper or aloud, in a conversational tone, in as many seconds. Practice until you are able to count from one to fifty in as many seconds. Increase the count gradually, and in time you will learn how to spin out the breath with an even, continuous pressure with the least possible waste.

Finally, remember that without the physical development resulting from breathing exercises you will never be able to realize your fond hopes of becoming a thoroughly capable and artistic singer.

MRS. STACEY WILLIAMS.

That tone which responds to a *perfectly balanced breath is* a true tone. There is a volume for thought, investigation and deep study embodied in that one sentence. Let us dissect it.

"That tone which responds:"

A tone is said to respond, when it automatically answers the thought, or mental impulse, without hitch or flaw. It may not burst into sound with that audible "click" which is born of the resistance of the false cords. It is "willed" and simultaneous with the willing, it *is*. It ceases in the same manner, without perceptible muscular action of the throat.

"A perfectly balanced breath."

Inasmuch as there can be no force without a compelling power, we know that, apart from the purely spiritual impulse to "will," there must be a corresponding physical impulse to create and support the physical manifestation. That impulse is the power we call the breath. To the proper development of the breath much of the attention of the student must be given.

The muscles which play the most important part in breath control are the costal, diaphragmatic and abdominal. So much has been written on this subject that it is unnecessary to enter into it in detail. The simplest rules to observe are the "don'ts."

Don't raise the chest with the clavicular muscles.

Don't raise it above the normal at any time, but—

Don't let it sink while sustaining a tone.

Don't grip with any of these muscles, as all breath action to be of value must be light, easy, and, above all, elastic.

If you think it an easy matter to acquire a full and free breath control, try this: Take a deep quick breath by the simple expedient of expanding the lower ribs, leaving the chest in a normally high position, and then slowly, softly and very quietly exhaling through closed teeth. You will discover that exhaustion speedily overcomes you, and you will find yourself compelled to breathe deeply and quickly several times after the experiment. This simple exercise, however, if persisted in will so develop the resisting power of the inspiratory muscles, that in a short time you will be able to control the exhausting breath for a full minute. The stream of air must not fluctuate, but be firm and steady after continued practice.

D. A. WOODRUFF.

Panting like a dog, you find the diaphragm moves rapidly, flutters, just below the breast bone, between the floating ribs. That must be the seat of the breath control, as you cannot pant unless perfectly relaxed, and then you breathe naturally. This should refute any question of clavicular or abdominal breathing.

Standing erectly but not stiffly, with the shoulders in natural position, the abdomen drawn in slightly, the chest rounded, take a deep breath. It starts with the floating ribs moving sideways, the diaphragm moving both down and out. Keep the chest still. Do not let the shoulders raise.

Let the diaphragm control the motions.

Inflate the lungs fully.

Gradually let the breath out, the ribs drawing in and the diaphragm coming up until the lungs seem empty. Place your hands on your sides over the floating ribs to be sure they have good lateral motion. Lie on your back, place your hands over the diaphragm and floating ribs and inflate, feeling with the hands that the ribs and diaphragm are working well. The chest always still, but not held stiffly. Practice both ways frequently, twenty-five times in one period and gradually good breath control will come.

The Natural Solution of the Vocal Problem

By DAVID C. TAYLOR

In a recent article entitled, *"The Vocal Student and the War*, David Bispham gives unconscious expression to a view of the singer's education very widely held nowadays. Mr. Bispham writes: "Teachers will find themselves in a position where they must 'make good.' They must understand everything that is necessary to turn the student out as a completed product. This does not mean that the teacher who specializes in tone-placing must do everything else, but he must be sufficiently broadminded to invite the coöperation of the proper assistants in diction, in language, in dramatic work, in oratorio, in operatic coaching, and in every branch of study needed to put a pupil before the public to the best of advantage." Tone-playing, the correct management of the vocal organs, that is now the absorbing topic of voice culture. Those teachers who show themselves capable of imparting the correct manner of tone production are in a position to dominate the profession. Masters whose ability is limited to finish, style and advanced technique occupy an inferior rank.

This condition is the exact opposite of that which prevailed two hundred years ago. At that time the old Italian method had just attained to its highest point of development. The widely quoted work of Tosi, published in 1723, contains the following passage which brings out clearly the relative positions accorded to tone production and advanced instruction in the system of vocal education perfected by the old masters: "The faults of singing insinuate themselves so easily into the minds of young beginners, and there are such difficulties in correcting them, when grown into a habit, that it were to be wished, the ablest singers would undertake the task of teaching, they best knowing how to conduct the scholar from the first elements to perfection. But there being none (if I mistake not) but who abhor the thoughts of it, we must reserve them for those delicacies of the art which enchant the soul. Therefore the first rudiments necessarily fall to a master of a lower rank, whom one would at least wish to be an honest man, diligent and experienced, without the defects of singing through the nose or in the throat, and that he have a command of voice, some glimpse of a good taste, able to make himself understood with ease, a perfect intonation, and a patience to endure the fatigue of a most tiresome employment."

CORRECT USE OF THE VOICE.

Correct tone production is of course the foundation of artistic singing. The first stage of instruction in singing must be the imparting of the proper management of the voice. In this regard both the old Italian method and the modern systems are in accord. But the correct use of the voice is now looked upon as a matter of great difficulty. The most elaborate means are used for training students in tone production. Masters who specialize in this, the rudimentary stage of voice culture, secure the largest fees, and occupy the most dignified position in the profession.

In the old days the correct management of the voice was not thought to present any difficulty whatever. Very little in the way of special education was demanded of the teacher of tone production. He was expected to sing in tune, and to manage his own voice correctly, without committing the faults of nasal and throaty production. So far as technical equipment was concerned this was practically all that was required of him. Nothing had ever been heard at that time of abstruse theories of breathing, resonance and vocal cord action.

While the old Italian method flourished famous masters of singing refused to give instruction to beginners. They considered tone production and vocal management too simple and easy a branch of voice culture to merit their attention. In many cases they employed assistant teachers at very modest salaries to train pupils during the first year or two of study. Other recognized masters accepted only students who had received the elementary training in tone production elsewhere before coming to them.

A correct management of the voice never required more than two years of study under the old system of instruction. This included the ability to sing a pure tone with correct intonation and free from any fault of production, throughout almost the entire compass of the voice; command of the *messa di voce* (swelling and diminishing a sustained tone); and an even legato scale at all degrees of power, soft, medium and loud.

A student must have acquired this degree of vocal control before being considered worthy of receiving instruction from a master of the first rank.

AFTER THE INITIAL STEPS.

According to the old master's belief, any teacher was capable of training students in tone production, provided he was able to manage his own voice correctly. Thoroughly artistic singing includes of course a great deal more than correct vocal management. But until the initial steps in tone production have been successfully taken, it is impossible for a student to advance. This is where so many gifted and ambitious students encounter a barrier to their progress. It is extremely difficult at present to learn how to manage the voice properly. Fortunate indeed were the vocal students in the old days. Everything seems to have been much easier for them. There was an abundance of teachers who were able to start the voice on the right road, and to bring it to the point where advanced training could be undertaken with an assurance of success.

If the old Italian masters were right in their belief, the difficulty of learning to manage the voice correctly is greatly overestimated nowadays. All the laborious and tiresome practice for command of breath control, vocal cord action and resonance would be unnecessary. Little interest can be found in theories of throat action, anatomy and tone placement by a student who simply wishes to learn how to sing. It would be welcome news if all this were found to be superfluous. If some simple and direct way of training the voice to act properly could be found, it would be a boon to every student of singing. All accounts agree that the old Italian method embodied a simple and natural solution of the vocal problem. In that respect it seems to have been superior to our present system; simplicity and naturalness are painfully lacking in the modern conception of vocal control. If the old method could be shown to have possessed all the merits claimed for it, its revival would be greatly to be desired.

Department for Organists

Edited by Noted Specialists

German, French and English Interpretation of Bach's Organ Music

By ARTHUR BIRD

As to how Bach's organ music should be interpreted, there are as many different opinions as there are nations, schools of organists, and organists themselves. The endless variations on this theme would have seriously discomforted even a Rubinstein in his most variegated days. Every professional organist considers that he alone has discovered, as it were, Bach.

As there are some thousands of excellent organ players, a comparison would furnish us with a kaleidescope of huge dimensions. Bach himself has unfortunately given us no idea whatever how his compositions should be played; the most he did was to take a casual organo pleno or a change of manuals; thus of course every organist is obliged to play him as he personally understands him, or if he has no individuality, he displays more or less the colors of his former teacher.

All we know of Bach is that he seldom changed his registration and never sought for original effects or invented new combinations. He set his organ from the beginning and played his prelude and fugue without any attempt at orchestral, or better, organic coloring, placing his composition before his hearers in a strictly counterpointal manner. Perhaps it is better we know so little as to his intentions; for it would be scarcely more than historically interesting, as the good old days of shabby cues and stiff dusty organs would sadly clash with our modern views, tastes and perfect organs. It is, however, certain that Bach, if perhaps at the first moment surprised and even a little uneasy, would be, immediately after, just as astonished and delighted to hear a performance of one of his fugues by a clever modern organist on one of our organs as Beethoven would be to hear one of his symphonies conducted by Felix Weingartner with a modern orchestra.

In comparing in short the different ways of playing Bach, I propose to take the best organists I have heard in Germany, France and England, and as a musical test the big G *minor fantasie and fugue*. For Germany I am obliged to select two—August Haupt, the late well-known organ virtuoso and Bach authority, and Carl Straube. For France, Ch. M. Widor. For England, the organist of the Peterborough Cathedral, whose name I have unfortunately forgotten.* Of course I shall not touch the technical part at all as it naturally was above criticism.

HOW A GREAT GERMAN ORGANIST PLAYED BACH.

Prof. August Haupt (1810-1891), beloved as a man and highly esteemed as a musician by all his pupils, was the leader of German organists in the seventies and eighties, and the most successful, busy teacher for many years in Germany. He could count his American pupils by the hundred. J. K. Paine, Clarence Eddy—in fact all our former stars great and small. Haupt was a splendid man of high thought completely absorbed in his profession. He conscientiously believed in and worshipped his Bach, and rarely played any other composer. Mendelssohn, for whom he often played; his friend Thiele, Merkel, Rheinberger and a few others were tolerated, but not patronized. His positive knowledge of Bach's music was something astounding. This specialty made him an unfailing authority on the one side, whereas on the other it made him pedantic and narrow almost to stubbornness, and any pupil who even timidly proposed a slight deviation from his chosen and well-trodden path, met with a friendly but decisive, nein! His conviction was as firm as the rock of Gibraltar, and nothing could induce him to make any concession. For this reason his Bach, although monumental, was stiff, stereotype-like as if preserved in a padded box, out of which it was never taken except for immediate use, and after which it was again carefully repacked.

Haupt never changed the registration while playing but setting the two or three manuals from the beginning, his only coloring was a casual change from one to the other. The foot swell; the very name; he despised, because he never had one. In his days scarcely a German organ had either foot swell or any mechanical helps whatsoever. The fantasie he played organo pleno from beginning to end without any change; the fugue with nearly the same organ with an occasional second manual. This manner of playing the Bach fugues was for many years customary in Germany, and even today some organists consider it the classical one. Haupt's fantasie and fugue was as a whole like a massive granite building with a rigid cold façade; it was plastic without being interesting; it was masterly but the actual effect, through the mercilessly unchanged registration, was more a strain on the nerves of the hearer than a joy sublime. In short it was constantly in danger of becoming monotonous.

A MODERN GERMAN INTERPRETATION.

Karl Straube, the modern man, of St. Thomas in Leipsic, is one of the best of German organists. His playing of Bach in general and the G minor in particular is thoroughly strong, clear, and dignified, while his registration is interesting and masterly, without ever being obtrusive or intentional. The fantasie he takes perfectly free, and works up the fugue to the last *ff* with immense effect. His interpretation is so natural and convincing that involuntarily one feels as if Bach himself not Straube were playing. He proves conclusively that Bach can be highly interesting and effective and still remain the king of classical fugues and counterpoint.

WIDOR'S VERSION.

Widor's G minor astonished me, and this all the more as I rightly expected from one of the first living French organists something original. The fantasie was too stiff, too careful, too learned, too insignificant. The fugue resembled a well-oiled machine of superb workmanship or an endless plain without hill or dale. It made no impression whatever with its half- and quarter-organ, and might have been any other man's fantasie and fugue played by the most wrinkled and time-worn conservatory director. Had he not given us immediately after a dashing performance of one of his toccatas I never could have believed it was Ch. M. Widor.

BACH AT PETERBOROUGH.

The Peterborough gentleman was a most excellent English master and I can safely say this after having heard the respective organists of St. Paul, Westminster, Canterbury, Albert Hall, and Best himself. Besides this he played for my special benefit. He took the whole matter perhaps less ernestly than his colleagues, and still the picture he painted was in its way masterly. There was color enough in it to satisfy the most modern secessionist. It was the way one should play a fugue in order to make those who know nothing of the structure of such a work enjoy it, and at the same time win the plaudits of the better informed and even professionals themselves. He made an improvisation of the fantasie which he played in a free almost flighty though elegant manner. He concentrated all his ingenuity on the fugue, which he dissected with the elegance of a skillful surgeon. He mastered the keyboards and the art of registration equally well, a happy combination of unfailing technic and good taste.

I myself was trained in the German school under Haupt and being then a young enthusiast, was easily convinced by my much honored teacher that his was the only way to play Bach. On leaving Germany in the eighties I accepted an important position in Halifax, N. S., and at my many recitals there stubbornly persisted in stuffing an audience which had scarcely more than read the name of the Leipsic cantor and pronounced it *Batch!* with fugues by the dozen under bursting bellows. This last annoyed especially my organ blower, who, although he valiantly held the bar with the iron grip and tenacity of a sinewy Scot, declared I must have a spite against him or I would not make him sweat so often and plentifully. This feeling, however, did not prevent him from showing how proud he was when a recital had been exceptionally successful; for then he was sure to say—"Well, Mr. Bird, we did play fine to-day."

Returning to Bach I seriously wanted to educate, whereas I produced almost the opposite effect. Instead of enjoying the development of such a work of art, my audience prepared for a thunder storm; a general fight in notes over a given theme. Many who professed to enjoy it did so because it was the fashion, others timidly asked me to explain the why and wherefore of such riotous tumult; and still others tried to reckon how many cubic feet of wind I required. I have learned since, through my own experience and by hearing hundreds of foreign organists, that this organo pleno playing of Bach is long since antiquated and as contrary to the conception of thinking professionals as it is the bore of amateurs and all ordinary concert-goers. The gigantic strides towards perfection which organs have made during the past forty years have regenerated Bach and brought him nearer to thousands, who otherwise would never have understood him or even endured him.

*Editor's Note.—Possibly Mr. Bird refers to Haydn Keeton, Mus. Doc., F. R. C. O.

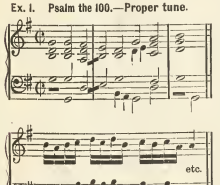
GIVING OUT HYMN TUNES.

BY ORLANDO A. MANSFIELD, MUS. DOC.

As modern metrical psalmody was one amongst many of the artistic products of the Reformation, every record of hymn-tune treatment and performance must be subsequent to that great religious movement. The origin of the term, "giving-out," can, however, be traced to the early days of English psalmody, when the Puritan preacher, or the Episcopalian clerk, read out, line by line, the stanzas, or more generally the separate lines, of their respective psalters. This performance, often characterized by more unction than education, has survived in a more or less modified form until this present; while the expression employed to denote it has been extended so as to include the playing over of the tune as well as the reading of the words.

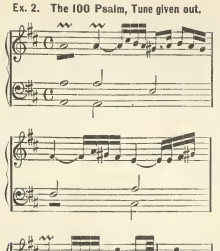
In England it was not until after the Restoration of 1660, that the organ was generally used to accompany psalmody; and for quite a century after that time the instrument was generally so imperfectly constructed, and so incompetently played, that the giving out of a psalm tune was a practice to be honored more in the breach than in the observance. This is proved by the fact that Dr. Blow, sometime organist of Westminster Abbey, and the instructor of Henry Purcell, in his *Psalms set full for the Organ or Harpsichord as they are Play'd in Churches or Chapels*, a work published about 1700, gives out each line of the Old Hundreth in close harmony, with such occasional notes for the pedals as could be executed upon the primitive pedalboards and by the average parochial organists of that day, and inserts between each line meaningless "runs" and repetitions, *e. g.*,

Ex. 1. Psalm the 100.—Proper tune.



But this elegant example, with its consecutive 5ths between the first and second measures (caused by the omission of an inner part), was completely eclipsed by the following,

Ex. 2. The 100 Psalm, Tune given out.



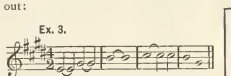
selected from *The Psalmes set full for the Organ or Harpsichord, as they are plaid in Churches and Chapels in the manner given out, and also with their Interludes of great Variety*, the work of Daniel Purcell, the youngest son of Henry Purcell, about 1717. My readers will doubtless note the key signature which, in accordance with the usual practice of that day, omits the last sharp, also the *tirata*, or slide, attached to the first note.

But even these meaningless and ludicrous ornaments, as frivolous in effect as they were foreign to the connection, were too much for the parish organist of that period. A simpler method had to be adopted. This is outlined by one, John Blewitt, a London organist, born in 1750, who, in his *Complete Treatise on the Organ*, describes "giving out" as "playing melody and bass only." His definition is confirmed by Dr. Crotch (1775-1847), the well-known Oxford Professor, who says, in the preface to his *Seventy-five Psalm Tunes*, "If the tune is given out (or played without voices on the organ), the harmony should be omitted, and only the treble and bass played." The worthy professor's definition is excellent, while his method, although leaving much to be desired, was preferable to the tootling or grunting of the key-note which was the only species of hymn-tune announcement affected by the village orchestras of the days of our great-grandfathers. Since then the rapid advance in organ construction and manipulation has caused the formal giving-out of the hymn-tune in some more or less artistic manner to become a practice—a practice not only tolerable but really desirable.

"Giving out," says Dudley Buck, "is susceptible of a great variety of treatment, only limited by the size of the instrument, and the taste, the skill, and the invention of the player." The simplest method of giving-out is to play the tune over, as written, on some soft but distinct combination, perhaps alternating between manuals of contrasted tone but fairly equal power; and occasionally using, especially in the last line of the tune, a soft pedal combination, coupled to the manual, for the real bass. Greater melodic distinctness is, however, obtained, and more taste and skill demanded from the performer, when the solo style is employed, *i. e.*, playing the melody with a stop or combination of distinctive quality, and with the right hand on one manual, while the left hand takes the alto and tenor parts upon another manual of subordinate tone, the bass being taken by a soft combination on the pedal organ coupled to the second manual. The most suitable stops for the solo are the 8 ft. flute, the clarinet, or some swell or solo manual reed. Sometimes the foregoing methods can be combined, part of the hymn-tune being "soloed," while the remainder, especially if repeated or sequential matter, is played in simple harmony on one manual. The melody can sometimes be played in the tenor octave an octave lower than written, the inner parts and the bass being taken as already described. This, however, cannot be well done when the melody and alto, or the melody and tenor, move in consecutive fourths, because the inversion of these intervals would produce consecutive fifths. In the case of a very familiar tune, "it will often suffice," says Dudley Buck, "to give out but a portion of it. The organist can readily introduce a simple cadence so soon as "in his judgment the tune has been recognized. This method is particularly advisable when hymns contain verses of six or eight long lines." But unless an organist possesses what every organist should possess, some knowledge of harmony and form, this is a method which is likely to cover the performer with rather more of confusion than of glory.

Also a hymn-tune should never be given out at a different speed from that at which it is intended to be sung. Neither should it be announced upon unsuitable fancy stops, upon manuals of violently contrasted tone, with defective pedalling, with inaccurate coupling, nor with excessive *staccato*. Care should also be taken to reiterate the repeated notes in the solo part, or melody. This is how the writer once heard Dr. Dykes' tune, *Nicea*, given out:

Ex. 3.



thus making it sound like to nothing so much as to the intonation of a so-called Gregorian chant.

And, in addition to all the former requirements, the giving-out of a hymn-tune demands, on the part of the organist, firmness and decision both of style and *tempo*. For if the trumpet give an uncertain sound, who shall prepare himself for the battle? Certainly not the average congregation, if the long experience of the present writer is to be relied upon.

THE MUSIC OF RAMESES' ERA.

WHAT manner of music did the ancient Egyptians enjoy, and how did they make it? James Bruce, an English painter and explorer, thus describes a picture he saw on the walls of the tomb of Rameses and the drawing he made of it. "My first drawing was that of a man playing upon a harp; he was standing, and the instrument being broad and flat at the base, probably for that purpose, supported itself entirely with a very little inclination upon his arm. His head is close shaved, his eyebrows black, without beard or moustachios. He has on him a loose shirt, like what they wear at this day in Nubia (only it is not blue), with loose sleeves and arms and neck bare. It seemed to be thick muslin, or cotton cloth, and longways through it is a crimson stripe about one-eighth of an inch broad. It reached down to his ankle; his feet are without sandals. He seems to be a corpulent man of about sixty years of age, and of a complexion rather dark for an Egyptian."

ORGANS AND ORGANS.

BY ROLAND DIGGLE.

DURING the past six months it has been the writer's lot to give the opening recitals on some twenty-five organs, varying in price from six hundred to three thousand dollars, the average price being around two thousand. For this price a really good small organ should be obtainable, but how many churches spending this amount of money get an organ that is worthy the name? Only one of the twenty-five organs played on had more than three pedal stops, while the majority had only one, this in all cases a Bourdon, not half heavy enough for full organ and impossible, as a bass for the soft registers. Yet ministers and congregations grumble because the organist always uses such a loud bass. Complaints of this kind have been made times without number, and when one explains that it is not the organist's fault but the fault of the organ, the question is asked, "Why didn't the organ builder tell us about it? The builders are to be blamed for this to a certain extent, but the roof of the trouble is that churches will not engage a competent organist to superintend the building of their organs. They leave it to the organ builder and to a committee, the members of which nine times out of ten don't know the first thing about an organ. They tell the builder they have so much to spend and the builder who will give them the most for their money gets the contract. Sometimes they send out a specification, compiled by a local pianist, and the builder who will do it cheapest gets the job.

A FINE SMALL ORGAN.

The best organ the writer played on was in a small town in Missouri. The cost with blower was twenty-one hundred dollars. It had four stops on the Great, seven on the Swell and three on the Pedal, the soft stop being borrowed. This instrument was without doubt the most perfect organ for its size I have ever seen. I know of dozens that cost five or six hundred dollars more that cannot be spoken of in the same breath.

How did the church get such an organ? In the first place the committee engaged an expert organist to draw up a specification that would suit their church. They next asked six builders, recommended by the organist, for bids, the lowest being accepted. As no cheap firms were asked to bid it was safe to accept the lowest. When the organ was installed the organist examined it and gave the opening recital. Today they have an organ to be proud of which will last a lifetime. All they paid the organist was $100.00; did it pay? The same organ would have cost four or five hundred dollars more had it been got in the usual way, and it is doubtful whether the same specification would have been used or whether the workmanship would have been as good.

A BAD EXAMPLE.

The worst organ in the writer's estimation cost twenty-six hundred dollars; it was got on "the most for the money" plan. They certainly got a great deal. There were, I think, twenty-two stops, only one of these on the pedals and this a particularly loud Bourdon. The effect when playing on the soft registers was wonderful. During the recital I had to take out the front pipes and fix a couple of ciphers. This, coupled with the fact that when playing full organ the whole thing was inclined to fall down, made the recital especially interesting. The organ has been in about seven months. Half of the time they have not been able to use it, and now are about to spend a thousand dollars to rebuild it, this time under the supervision of an expert organist.

The smallest organ in the writer's experience cost six hundred dollars. It was a small one-manuel, three stops, and Pedal Bourdon, was beautifully voiced, and it answered all the purposes of the small church it was in. It might be said that a good reed organ costing that much would have been better, but personally I have never seen a reed organ that could compare with this little gem. The writer is in favor of a good reed organ in place of a poor pipe organ, but it may be said that there is no need whatever for a poor pipe organ. If the churches will get the "best" they can instead of the "most" they can for the amount of money they have to spend, the "cheap" organ builder will soon quit business. Selecting a good man to supervise the building cannot be too strongly urged whether the organ is to cost six hundred dollars or six thousand. It will be a better organ, and money will be saved in the end. I hear a member of the committee say "Well, let us get Mr. Cheaper, he will do it for us for twenty-five dollars." My dear Mr. Committeeman, you will never save money that way. Get the best man you can and one that has had lots of experience; one who knows the different makes, and can draw up a specification that will best suit your church in view of the amount you are prepared to spend. Get a man you can rely on and let him be "boss." In the end you will be more than satisfied that you have got your money's worth.

THE WRONG GRADE A SERIOUS STUMBLING BLOCK.

BY HERBERT J. WRIGHTSON.

THE piano student is easily classed or "graded" as to his state of advancement by the degree of difficulty of the studies and pieces which he plays. As every student naturally likes to be considered advanced, this leads to the desire for difficult music and a distaste for what appears to be easy.

One of the commonest troubles of the teacher arises from this very thing, especially in taking new pupils who have been previously improperly trained or not trained at all. They may have been working on sixth or seventh grade pieces while unable to handle fourth grade material satisfactorily. In such a case, unless remarkably sensible and docile, they feel insulted to be "set back," and show it, or at any rate are discouraged.

It should be understood that the difficulty of a piano composition is not in itself any indication whatever of the powers of the pianist using it, for it may be suited to him and it may not. Every day we see musically immature students playing the same things as are found on the concert programs of the greatest virtuosi, a presumption which deserves the severest censure. In most cases the blame belongs to the unwise teacher. There is no reason, of course, why a student may not advance gradually to the highest technical grade, temperament and life experiences alone adding to this the spirit of the artist.

The idea that work on a composition altogether beyond one's physical and mental capacity can be beneficial is a mistaken one. Put a frail person at hard manual labor and instead of strengthening him it weakens him still further and wears him out.

The task should require effort on the part of the worker but should be properly proportioned to his powers.

FINDING PRACTICE MATERIAL IN HYMN TUNES.

BY BEN VENUTO.

A CERTAIN piano teacher in a New England city enjoyed considerable patronage from several surrounding towns. Unexpectedly, and somewhat to his anxiety, he observed that pupils from one particular town were dropping off, and no more coming. As there seemed to be no particular new competition to explain it, he determined to discover the cause, if possible, by dint of a few tactful inquiries. It was not far to seek. One of his advanced pupils, Miss X, who had appeared several times quite creditably in pupils' recitals, had been asked to play the piano for the singing of hymns at certain religious meetings, and had made such bungling work of it as to throw discredit on her teacher. This is no fancy sketch, but an actual occurrence, and the moral is obvious.

POPULAR METHODS LACKING.

Glance through any of the piano methods in common use, and see how little there is that could help toward hymn-tune playing. There are scales, arpeggios, various accompaniment figures and all that, but little or nothing like the "homophonic part-song" which would be the technical description of our hymn-tunes. Sometimes there is a German chorale or two, and that helps some, but does not quite fill the bill, because it is less rhythmical and much slower in tempo. What has been said about hymn-tunes applies equally well to college-songs, and to various songs used in the ritual of several of the fraternal orders.

The most practical thing to do, when a pupil has arrived at a point where there is the least possibility of her being called upon for this sort of playing, is to ask her to bring to the lesson whatever hymnal or song-book is in use in the church or club to which she belongs, and to give her thorough and systematic instruction on the material found therein. She should be carefully taught, how, when the compass of a chord on the bass staff exceeds the stretch of the left hand, the lowest bass note should be played exactly as written, but the other note taken care of by the right hand, and conversely in the somewhat rarer cases where the notes in the treble clef represent an impracticable stretch for the right hand. It should be made clear that the notation is for the use and convenience of voices, and only incidentally for the piano.

The first practice of hymn-tunes should be with pure legato touch, and with as few changes as possible, other than those just mentioned, but later on, the pupil should also learn to play the chords with an elastic staccato touch, producing a legato effect by the use of "syncopated pedal." When this is done, it is possible often to double the bass in octaves, taking care of the tenor with the right hand, if necessary transposing it up an octave and making the right hand play full chords of three or four notes. When well done, this is the richest and most powerful effect possible in hymn-tune playing on the piano, and it is well worth much effort and patience to acquire.

HAVE the choir present an informal program of music; not church music. Have a few bright and brief speeches and serve refreshments. Such a reception will do much to strengthen the bond of sympathy between choir and people, more especially if the choir be composed of members not of the church.

HERBERT STAVELY SAMMOND.

Department for Violinists

Edited by ROBERT BRAINE

Mastering the Art of Playing in Time

PLAYING in correct time is of such fundamental importance that it is self-evident even to the novice that the greatest attention should be paid to it. And yet, as a matter of fact, there is no branch of instruction more neglected by the violin teacher than this very one of teaching pupils to play in time. I think it was Mozart who said that playing in time was the most important and difficult thing in music, and one of the elements in a musical training most neglected by teachers.

I have seen many pupils, sometimes even those having had three or four years' instruction from teachers who were good musicians and violinists, who were unable to play comparatively simple melodies with correct rhythm and proper time values, simply because their teachers had not had the patience to teach them the fundamental principles of time.

Performers on the piano, organ, harp, and all instruments which are complete in themselves, and furnish their own bass and accompanying parts, learn to play in time much easier than vocalists, and those who play melody instruments, such as the violin, violoncello, cornet, flute and all wind instruments. This is because in so many passages the left hand "counts for them," that is, there are so many notes of equal or very simple time division in the accompaniment, the time of which is easily mastered. The left hand thus keeps the melody in time because of the fact that when certain notes of the melody are struck with the proper notes of the accompaniment the melody is kept in correct time. Of course, there are innumerable passages in piano and organ playing where it is difficult for the student to master the time, but in general the fact that the accompaniment, as well as the melody, is played in piano compositions makes it easier for the student to master the time.

Of all musical performers vocalists are the most lax in observing strict time values, in fact musical and operatic directors have a saying that vocalists seem to think that "time was made for slaves," and that they are privileged to take any possible liberties with time values they please. Of course, certain liberties are allowable to every soloist, if done according to principles of correct art, but every church organist and musical director knows that a large proportion of vocalists sing atrociously out of time without "rhyme or reason," and take innumerable liberties where none can be allowed.

As a class, performers on the violin and various wind instruments observe the principles of time better than vocalists, but this comes largely from the fact that they do much orchestral and ensemble work, where correct time must be observed or else the whole thing falls to pieces. Players of strictly melody instruments, who do solo work exclusively, are much more faulty in time than those who do much orchestra and ensemble work.

The violin teacher will not do his duty by the pupil unless he teaches him the principles of time and sees to it that all time values are strictly adhered to. At the very start, that is, for the first two or three months, it will be found best not to bother the pupil with counting or time beating. At least that much time must be taken up with learning the correct position of holding the instrument, and the position of body, arms, fingers, etc., and learning the first simple exercises. At the end of that period the pupil will be ready for time exercises. The first time exercises had best be done on the open strings.

METHODS BY COUNTING.

Violin teachers as a rule employ one of two methods in teaching time to pupils, either counting audibly or inaudibly, or beating time with the foot. Inaudible counting, I think, is the best. From much experience with different methods I have found that pupils learn the principles of time much more readily by counting. The half divisions of the measure can also be counted by introducing the word "and"; 1 and 2 and 3 and, etc., or in the case of triplets, 1 and a 2 and a 3 and a, etc. Besides, the pupil can be told on what counts the principal accents in the measure fall, as for instance, on one and three in common time, on one in three-four time, etc. He will thus remember which counts receive the heaviest accents much more readily than if another system were used, such as beating time with the foot.

BEATING WITH THE FOOT.

It seems natural with some students and musicians to beat time with the foot, and many people learn time better with this method than others. A majority of the best teachers will not allow this "foot beating," although some permit it, if it is done in a quiet enough manner. There is a great difference among pupils in this respect. Some will beat time by simply moving the great toe, or beating so softly that it cannot be heard. If it is done in this way there is certainly no objection to it. Others again will beat so loudly that the stamping of the foot is very annoying to the listener, and puts one in mind of country bands and orchestras where the members all stamp out the time as loud as they can, so that it sounds more like a livery stable than an orchestra rehearsal. Loud beating of this description should not be tolerated under any circumstances.

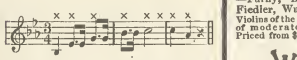
This disagreeable habit of beating audibly on the floor with the foot is not confined to students and beginners in all cases. Many musicians have the habit of keeping time with the foot, although those of the better class who do it are very quiet about it. Even here there are exceptions. I once attended a concert at which a ramous German solo violinist played a Hungarian Dance by Brahms. During some of the more difficult passages he beat time with his foot with a pair of honest German shoes with soles half an inch thick, so that it could be heard all over a large auditorium, making a very bad effect.

As any pupil of ordinary intelligence can be taught to count it will be best to use this method, instead of beating with the foot, since, even if the pupil beats very softly in his private practice, he is apt to become excited and beat loudly if he plays a solo in public or plays in an orchestra. It stands to reason that the director of a good orchestra could not permit the members to beat time, as an orchestra could never keep good time with all the members beating loudly with their feet, some right and some wrong. There must be only one standard of time in an orchestra, and that is the director's baton.

In the case of vocalists, they cannot very well count time because they are singing words. Many vocalists beat with the foot, but as their hands are free, which is not the case with an instrumental performer, it is better that they should beat with the hand. Mme. Marchesi, the famous singing teacher in Paris, had her pupils hold one hand to the side, beating time quietly with the forefinger.

MARKING THE BEATS.

An excellent method of getting the pupil to comprehend the principles of time is to have him mark the notes on which the beats fall in the compositions he is studying, as in the following example. The beats can be indicated with a line or a cross, or the letter "b," or any convenient sign. In the following example crosses are marked where the beats fall:



In the case of easy compositions it is quite easy to mark the position of the beats correctly, but in florid music, complicated or syncopated passages, it is often quite difficult. It is surprising how rapidly a violin student will master the principles of time if he is made to mark the position of the beats in all his music. With these marked, it, of course, simplifies his counting of the time very greatly.

PUTTING A PUPIL BACK.

Pupils with comparatively advanced technic, whose time is very deficient, often come for lessons who would resent being put back to the very beginning, so as to learn to play in time. In such cases it is best for the teacher to compromise by dividing the lesson hour and the pupil's practice time into two parts, one part to be spent in reviewing very elementary compositions, which the pupil is to be compelled to count, and to master perfectly in time, and the other part to be devoted to advanced work. In this way the pupil will not feel discouraged, because he has a certain proportion of advanced work, and yet at the same time he is mastering the fundamental principles of time. It is astounding how badly out of time some of these advanced pupils play. I have often had pupils apply for lessons who were trying to play violin concertos, and yet could not play melodies of the grade of difficulty of the *Old Folks at Home* in correct time. I always have such pupils get a volume of simple folk songs arranged for the violin, and keep them studying

these until they can play them absolutely in time. As they are doing advanced work as well they do not object being kept on the easy music for time study. As they progress in the time studies harder compositions can be given, until finally their knowledge of time is built up to a point where they can apply the correct principles of time to all their music. It is astonishing what an improvement can be wrought in the case of a pupil who is weak in time by teaching him the fundamental principles of rhythm and correct time values. Many such pupils who have been backward for years suddenly seem to be "born again" when they are made to understand time values. The scales seem to fall from their eyes, and things which they have never been able to understand become as clear to them as the noon-day sun.

ENSEMBLE WORK.

Aside from private instruction and practice, the pupil will find orchestra and ensemble work of all kinds of the greatest assistance in learning to play in time, since the necessity of keeping to the beat with the others is the strongest kind of an incentive to playing in correct time.

Self-Help in Violin Playing.

A LADY in a far Western state writes to the Violin Department of THE ETUDE as follows: "I am trying to learn to play the violin, but as I am the busy mother of three little children, it is hard to do so. I cannot get any teacher here, but I once took ten lessons on the violin and I can play the scale in C, G, F, D, E, and can pick out all the notes, if I am slow, and some simple pieces by note. Can play the piano, anything in third grade. I began the study of the piano when I was twelve and took the violin lessons when I was twenty. I can also play a good many pieces by ear on both the violin a piano. I have no trouble on the violin with my left hand, it is the bowing hand. I have got an 'ear for music,' as some people say. Now I can practice from two to three hours a day on the violin. What do you advise me to do? What course shall I follow? I read carefully your department in THE ETUDE. With many thanks for whatever you can do for me."—Mrs. R. L. D.

THE ETUDE receives many letters similar to the one quoted above, which proves that there are thousands of people scattered all over the country who are anxious to study the fascinating art of violin playing, but have great difficulty in doing so because they are far removed from teachers, and do not know just how to go about it. Great violinists and teachers, as a rule, try to discourage people so situated, since they hold that no one should attempt the violin except those who can hope to achieve high artistic excellence. Spohr, the great violinist, was one of those who took such a view. In his *Violin School* he says: "The violin is a most difficult instrument, and is, in fact, only calculated for those who have a great inclination for music, and who, from advantageous circumstances, are enabled to study the art thoroughly."

With all due respect for Spohr's opinion, it seems to me that he takes a very narrow-minded view of the matter. Why should millions of violin lovers the world over be debarred from the delights of violin playing just because they can never hope to play the Mendelssohn Concerto in public? Some of the people who can only play a few simple melodies on the violin get more pleasure out of it than many professional violinists. Then, again, think what a state of affairs we should have if no one should attempt to sing except those who expected to attain the grand opera arias, or to play the piano, except they expected to play the great compositions of Liszt and Chopin. There certainly would be very little music making in the world, and the musical art would receive a tremendous and permanent backset, since, the greater number of people there are who are studying music, even though in an elementary way, the greater number of artists and composers there will be produced in the long run. If no one should study music but those who showed the early talent of Liszt and Paganini, there would in time be no Liszts or Paganinis, and no audiences to listen to them, since it is the great mass of people studying music which furnishes the soil from which the great artists and composers spring.

STUDYING WITHOUT A TEACHER.

There is no reason why our correspondent should not continue her studies, and get much enjoyment from them. In her case the outlook for advancement is much more favorable than the average beginner because she already knows the scales, and can play simple pieces. There are four ways in which the violin student can develop, when living where there is no resident teacher.

First: Watching and hearing other violinists. Even in a small town or in the country, there are occasional opportunities of hearing professional violinists. Almost all small towns have lecture and concert courses, Chautauquas, theatrical entertainments, etc., in which violinists appear, either in solo work or in orchestra. By attending such entertainments, and occupying a seat well towards the front, and on the left-hand side of the audience, where the bow arm of the violinist can be watched, many valuable ideas can be obtained in regard to the proper management of the bow, the correct position, etc. The student must keep his ears open as well, for violin playing has a language all its own, and the careful listener can learn much of this language by listening to good violin players. The student who lives in a town so small that it is seldom or never visited by violinists, or in the country, should try and take an occasional work and would no doubt be helpful. As our correspondent has to rely so much upon herself, it would be well to get all the works above mentioned, since points which she could not understand in studying one work might be made clear in another.

The above books, methods and music mentioned contain an enormous amount of well-marked music and fundamental information in violin playing, and by working over this material the student cannot fail to make much progress, especially if good violin players can occasionally be seen and heard. Where there is a will there is a way, in violin playing as in everything else. I once knew a young German cornet player who lived in a comparatively small town in the West. He was determined to be a concert violinist. He played in a brass band, slept on a lounge in the band room to save the expense of a furnished room, subsisted on cheap lunches instead of regular meals, and saved every cent. He read everything he could about violin playing, watched other violinists, and whenever a traveling show came to his town, which had a good violinist, he would arrange for a single lesson from him, on which occasions he would ask for information on many points which had puzzled him for the preceding few weeks. He made rapid progress, and in a few years saved up enough for a four years' course in Berlin. Returning to the United States he established himself in a good-sized American city, doing concert work and teaching, with the result that in a few years he made a reputation as a violinist and has been a prosperous man ever since.

BOOKS AND PICTURES.

Third: Books and pictures. A vast deal of information can be gained from books and pictures. Honeyman's *Violin and How to Master It* and the *Secrets of Violin Playing* by the same author, are practical little works which will give our correspondent thousands of ideas in regard to violin playing. They cost but half a dollar each, and are written in a thoroughly practical vein. The first book has pictures showing the correct way to hold the bow and bow arm, and a complete chart showing all the notes on the fingerboard of the violin. Courvoisier's *Technics of Violin Playing* is a highly scientific work, containing many pictures, showing the correct method of holding the violin and bow, and illustrating the various positions the arm and fingers assume in manipulating the bow. If our correspondent has a file of THE ETUDE for the past three years, she will find many pictures illustrating the correct method of violin playing as well as much information which will be of assistance to her. There are many other works on violin playing which would be helpful. One of the best recent works is on *Violin Technics*, by Frank Thistleton.

If it is impossible for the student to leave home occasionally, arrangements might be made with a violin teacher in the nearest large city to answer questions covering points on which the student is in doubt. Almost any teacher would be willing to do this, charging for the time occupied in answering the questions at his regular hour rates for teaching.

Fourth: Instruction books and music. Much progress can be made by studying instruction books and exercises where there is considerable descriptive matter. Some of the best works and sets of studies for the violin have little or no explanation accompanying the music, because they are designed to be used only with a teacher. Our correspondent for this reason might find it best to get such a work as Dancla's *Conservatory Method* for the violin, as it has a good deal of description and explanation accompanying the music. Hermann's *Violin School*, Book I (first position) and Book II (for the higher positions), is a work of very high character. Kayser's *Etudes*, Op. 20, are invaluable (although they contain no descriptive matter), and Schradieck's Scales will be of great value. For little pieces our correspondent might get Weiss' *Harvest of Flowers*, for violin and piano, Books I, II and III, also such works as Dancla's *Twelve Operatic Fantasies*, Op. 86, Hohmann's *Violin School* is a practical work and would no doubt be helpful. As our correspondent has to rely so much upon herself, it would be well to get all the works above mentioned, since points which she could not understand in studying one work might be made clear in another.

The above books, methods and music mentioned contain an enormous amount of well-marked music and fundamental information in violin playing, and by working over this material the student cannot fail to make much progress, especially if good violin players can occasionally be seen and heard. Where there is a will there is a way, in violin playing as in everything else. I once knew a young German cornet player who lived in a comparatively small town in the West. He was determined to be a concert violinist. He played in a brass band, slept on a lounge in the band room to save the expense of a furnished room, subsisted on cheap lunches instead of regular meals, and saved every cent. He read everything he could about violin playing, watched other violinists, and whenever a traveling show came to his town, which had a good violinist, he would arrange for a single lesson from him, on which occasions he would ask for information on many points which had puzzled him for the preceding few weeks. He made rapid progress, and in a few years saved up enough for a four years' course in Berlin. Returning to the United States he established himself in a good-sized American city, doing concert work and teaching, with the result that in a few years he made a reputation as a violinist and has been a prosperous man ever since.

Get a Dictionary

EVERY violin student who is studying the art at all seriously, should have a little library of works pertaining to the violin, and violin playing, and above all should have a good musical dictionary, such as the Clarke *Dictionary of Musical Terms*. Many violin students know comparatively few of the signs of expression and technical terms used in marking violin music, and have to have them explained by the teacher. I often tell students that in the course of a few years' lessons it takes fully $100 or more of the teacher's time, which the pupil pays for, to explain to him these terms, which he could learn for himself from a dictionary, which would cost him but a single dollar.

The pupil should be urged to write the English translation of each musical term in the music, directly under the foreign terms, and in this way he would soon get to know them by heart. For some unaccountable reason it is often difficult to get pupils to buy dictionaries and works on the theory of violin playing. A striking illustration, such as the following, will often bring home to the pupil the importance of having such works. I often say to such a pupil: "When you consult a physician and get a prescription, he writes at the bottom of the prescription minute directions how often the medicine should be taken, and in what manner. The druggist copies these directions on the label on the bottle." It would be manifestly absurd for a person to take the medicine at haphazard, without reading the directions. In the same way the composer or editor of a piece of music writes at intervals through the music many signs of expression, and technical terms showing how the music should be played. How equally absurd is it for the musical student to play compositions without knowing what these terms mean, and yet many pupils have an extremely limited knowledge of them. If the pupil makes a point of learning by heart each week all musical terms as they appear in the exercises and pieces he is studying, it will not be long until he has quite a comprehensive knowledge of musical terms. The trouble is that the average pupil depends too much on the teacher, when he might do so much for himself. Explaining these terms takes up time in the lesson, which the teacher could better employ in instructing the pupil in matters which he cannot get for himself.

Answers to Correspondents

I. A. C.—A good Jacobus Stainer violin is valuable. I have known cases of these violins at prices ranging from $200 to $800, according to quality, preservation, and circumstances. Stainer is frequently called the German "Stradivarius," as he was the greatest violin maker Germany ever produced. The number of imitation Stainers is immense, however, and it may be that your violin is one of these. The factory violin makers are very fond of reproducing Stainers, often of the cheapest description, and no more like the original in tone than a screech owl is like a grand opera prima donna. These cheapest grade factory fiddles are often made by being pressed into shape—that is, a bundle of thin boards of pine are pressed down over a mold made the shape of a violin top, instead of being modeled, as is the case with violins of better class.

L. G. H.—You might correspond with some of the violin dealers in the large cities in regard to selling your Klotz for you, if you have a really good Egidius Klotz, one that is genuine, it ought to command a good price. H. Beiner, in his work on the violin, values the Egidius Klotz at from $200 to $600, although they often sell for less. You had better have the violin strung up and put in playing order, if you expect to sell it to a private party, to a dealer.

J. G.—The *Rond de Lutins*, by Bazzini, is a violin solo requiring violin technic of a high order. It is intended to be played at a high rate of speed. It contains several passages in double harmonics, but most editions have an "ossia" (or substitute passage) which can be used instead of the passages in double harmonics, if this proves too difficult for the player. If you can only play it at a moderate tempo, you had better play something else as your attempting recital, as this composition would prove insipid and ineffective, unless played with great brilliance and rapidity.

H. T. J.—You can get the famous *Vorspiel* (Prelude) from *Lohengrin* arranged for four violins by Hermann, but although only a moderately facile violinist could play the different parts in this arrangement, a violin quartet of comparative beginners could not play it at all. Only pupils who are advanced, and who can play with good intonation and in an artistic manner, could do anything with it. If you wished to put two or more on each part, the effect would be very beautiful, always supposing each student could play his part correctly. It is doubtful, however, that more than a single quartet of violins could be made up out of an average class, who could play this composition. Pupils of moderate talent can make nothing of such music as this, and would only spoil what the others did.

L. O.—From what you say of your technic, you are probably not ready for any of the standard violin concertos. To prepare yourself for concertos you might take up the study of such works as the first five *Pupils' Concertos* by Fr. Seitz. These are pleasing works written in the style of concertos, and admirably adapted to lead up to larger works in the future. The 28th Concerto of Viotti is also an excellent work for the same purpose. Any pupil who can play Kreutzer passably well, can play any of these works effectively.

T. Y. R.—The thumb is held within the nut of the bow, opposite the second finger, or according to Conrvoisier, a leading authority opposite the second and third fingers. The first joint of the thumb must be turned outward, a point badly neglected by nine out of ten of average violin pupils.

M. McG.—Instead of having such a fragmentary and incomplete wind section in your pupils' orchestra, as two cornets, a flute, a trombone, and bass and snare drums, why do you not have your pupils play at your recital without any wind instruments? Such a combination as you describe is the very opposite of artistic, and even if your wind instrument players were first rate artists (which they probably are not), there is no band or orchestra so poor as your combination. The effect would be infinitely better if you let all your violin pupils play some really artistic compositions in unison, accompanied by the piano. A still better effect would be to have your violin class play violin duets, trios, quartets, etc. with several playing each part if you have a large enough class to admit of this arrangement. The playing of an orchestra is only enjoyable when it has a complete complement of wind instruments. The insipid and unsatisfactory quality of the playing, the average theatre orchestra of seven to twelve pieces, as used in the smaller theatres is owing to the incomplete instrumentation, and the fact that in such a small orchestra the wind instruments necessarily overbalance the strings, which in a forte passage are not heard at all. To make an orchestra sound well it must contain a large string section, otherwise the effect is thin and feeble. The average small orchestra instrumentation as used most generally in the United States in theatres and other amusement places, etc., consisting of first and second violins, bass, clarinet, cornet, trombone and drums, is a monstrosity, without balance or symmetry. In such a combination the two fiddles and a bass bravely try to make themselves heard, but it is a hopeless job, even when the wind instruments are playing only mezzo forte, let alone forte.

Y. A. R.—Do not trust your violin to a village carpenter, even if he has made several violins which "sound pretty well." Violin repairing is a profession, and must be studied for years. It takes as much skill in many cases to make a difficult repair in the case of an old violin as it does for a surgeon to perform a difficult operation. I do not believe that one violin out of a hundred the country over sounds its best, for the simple reason that they are not kept in proper repair by a first-class repairer, and the owner does not keep the violin properly strung with good strings, and when some little accident happens cobbles it himself, instead of going to a good repairer.

Department for Children

Edited by Miss Jo-Shipley Watson

HOW TO ENLARGE THE MEMORY.

"Do I have to memorize?" "I can't memorize!" "How can I memorize?" and "I don't want to memorize." This and much more like it is heard during the lesson.

Memorizing is a thing you have to do by yourself and for yourself; and when you get it that way it is truly yours and no one can steal it. First of all, it is necessary to form the memorizing habit, just as you form the practicing habit, and this means doing two things. It means "learning to forget," and learning to "take in."

When you first sit down to practice you must learn to forget—that is, to forget outside things, the telephone, the doorbell, the postman, the noises of the household. It isn't a bit hard if you say, "I will, 'I can, I must shut out all but the sound of my music." You can do this, because I have seen one of our great pianists practicing in a hall where carpenters were hammering furiously. He appeared perfectly oblivious to all save the piano. It is much better to have quiet, but how seldom we get it! So we must accustom ourselves to noises early in life.

Then comes the "taking in" process. Memorizing is not an off-hand process, it is a slow, piecing together of measures and phrases learned often bit by bit. Just as you piece together the different parts of a puzzle-map or puzzle-picture so to begin with in memorizing you have to piece together the different snatches as they come to mind.

The amazing thing about the memory, however, is that it can be stretched. The more you put into it, the more it will hold. Moreover you can put into it bigger and bigger pieces as you develop the power of remembering more than a measure or two at a time. How do you suppose the great pianists could remember long concertos, if they had not pieced them together bit by bit, and so stretched their memories that there is room for an endless amount of music? It is said that von Bülow once had to play a new piece at a concert and he was only given the notes a few hours before the concert. He had to make a railway journey to get to the place where the concert was being given. So while he was in the coach he studied and studied the music, until he had every note of it in his mind. When he came to the concert he was able to play the work perfectly, though he had never played it previously. Could you do that?

HERE AND THERE.

You're a student? Why of course you are—what a silly question to ask of a down to date twentieth century Miss who is studying piano and voice and harmony and musical history. But I'm wondering if you know, as I do, the difference between students and teachers, here and there,—"here" meaning your home town in the United States and "there" meaning some music center abroad. Abroad—oh dear me! What a magic word that is and what fairy castles spring up around that term.

Just consider your teacher a little the next time you go for a lesson. First of all she is never too busy or too grumpy to say "Good-morning." Maybe the idea of not greeting you with a hearty "Good morning" is unknown to you; but to some who have wondered abroad such little courtesies are sometimes dispensed with.

When you begin to puzzle over the notes, your teacher helps you on with some word of encouragement. Maybe you will question her suggestions, and there is a big difference in pupils here and abroad just at this very point. Abroad, when the student goes to a lesson he accepts without question every suggestion his teacher makes whether he understands him or not. He never presumes to reason with him. The teacher is infallible and so long as you are a student of the Herr Professor you are nothing more nor less than a student. Your likes and dislikes are not considered. Fancy over there a student saying, "I don't like this piece, I want a new one." I dread even to think of the results of such a remark. You take what is assigned, simply that and nothing more. If you do not like the piece so much the worse for you, for you must learn it willy-nilly.

I once knew a girl over there, an American girl, who has the courage to say to the Herr Professor, "I wish Dussek had died before he wrote these ugly sonatas." She was working on one of the Dussek sonatas then and what do you suppose happened at the next lesson? Instead of getting some pretty new piece as she wanted, the Herr Professor glared at her and assigned another Dussek sonata. It was a rebuke, for dislikes over there are as little considered as personality. Indeed a student has little personality abroad unless he happens to be a most extraordinary person. He is simply a small unit of the Herr Professor's huge class, sometimes he recognizes you outside of his house; but more often he forgets all about you the moment you have descended his three flights of stairs.

Just fancy such a thing at home! Why our dear teacher knows every one of us by name; she never fails to smile half way across the square; she remembers all of your little ways and she listens to your protests about ugly pieces. She sugar coats all the hard knots; and coaxes you over the rough places. Really now don't you think she makes it most too easy for you?

AMERICAN HASTE IN MUSIC PRACTICE.

All studies are good if you do them thoroughly. Sauer will recommend Pischna, Leschetizky gets results from Czerny, Friedrich Wieck designed a set of studies for Clara Schumann that any third grade pupil would find easy to play at sight; but it's not the easy thing to read, it is the practice of the exercise in different ways, in different keys and at different speeds that is needed.

Some of you have heard, no doubt, about "American Haste." Of course music cannot escape a national trait, and speed is everywhere, having crept into everything, even into our pianos; but speed is our one great barrier to success, and that is one reason why the foreigner proves himself to be a better student than we are. He is not in such a dreadful hurry. He is willing to plod. We are not. In our practice we must not leave note values, notation, musical signs of expression to come of themselves; they won't do it. We must study them out. There are things in music that can not be slurred over; poise and sureness come to you when you know that you know.

You have read how the generals of a fighting army figure things out on big charts miles and miles from the place of action; in fact, they know every part of the way long before they see it. You can do the same in your practice. You can figure out every stumbling place in your piece away from the instrument. For instance, take your piece and count it aloud away from the keyboard; beat time with a pencil or a stick; try the F clef first then the G clef; you will find it the best practice in the world, and you won't have to make a bit of noise to do it. But, above all, practice slowly, so that you understand everything you do exactly at the time you are doing it.

CHOPIN'S MUSICAL STORY.

When Chopin was a boy he is said to have quieted a class of noisy boys by telling them a story. As he spoke he played music that fitted the tale. He got every one so interested that he put them to sleep, and finally woke them with a crashing chord.

THE SOLDIERS OF THE KEYBOARD.

Sitting before the keyboard and hitting the keys is not practicing, though you can perhaps make mother and big sister believe it is; but it isn't practicing any more than sitting with your book turned upside down and pretending to read.

Practicing consists of so many other things besides making a noise. First of all it's thinking hard and straight through a piece or exercise; it's keeping steady. Are you perfectly steady at your practice?—you know how we all look up to a steady boy and a trusty girl.

Have you the habit, I wonder, of going back for a lost note or a wrong chord? Well, you'd better break up that habit of turning backward, for it's an awfully bad one. When we think of marching soldiers we always think of them as going forward. When they do turn back is when they are beaten.

Your ten fingers are your soldiers: you are the captain, and it must be "Forward march" all the time or you will never get to the place—no never.

DIGGING FOR TREASURES.

Did you ever stop to think of the stupendous excavations that are being made along the Nile? There every moment is precious, every shovelful of dirt is sifted, every man is on guard, every inch of soil is carefully watched, every fragment must be saved and laid away until all is uncovered. Think of the excitement of unearthing a magnificent statue; think of the strain of expectancy as the men work in the heat and haze of dust.

We, too, are digging for treasures in much the same way. To be sure we are not making excavations along the remote banks of the Nile; but deep down into our own characters instead. We are digging for treasures in an unknown and unexplored country; for who knows what lies crowded into the temple of our hearts?

Dig earnestly then day by day, handle with care each little task for it's a trust that counts; sift the thoughts and deeds of a careless day; guard your character making; every good deed, every upward impulse, must be laid away.

GAMES.

The Music Lesson is a good indoors game and any number of players may engage in the sport. On a table arrange the following articles—each article must be numbered and on prepared cards let each player write what term in music each article represents: A doorkey (key). a yardstick (measure), a watch (time). a razor (sharp), a smoothing iron (flat). an autograph album (signatures), a pair of weighing scales (scales), a beet (beat). an addressed and sealed envelope (a note), a walking stick (staff), a card upon which is written a figure four and a zero (forte), a toy piano (piano), a ball of twine (chord), several bars of soap (bars), a card upon which is written a measure of rests (pause), a gentleman's cravat (a tie).

Another merry game is called *Who's Who?* Cut from postcards pictures of popular pianists and singers in the public eye. Paste each on a card. Number the cards and let the guessers determine the names of the artists. This is a good game for clubs or history classes and is an excellent way to keep in touch with current musical events.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—February, 1915.

	Regular Price	Special Offer Price
Exercises for Developing Accuracy in Piano Playing—Gustav L. Becker	...	.25
How to Play Well-Known Piano Solos—Charles W. Wilkinson	1.00	.50
Little Folks' Song Book—37 Tuneful Rote Songs—Wm. H. Neidlinger	1.50	.40
Musical Ideas for Beginners—F. Marion Ralston	1.00	.30
Note Speller—Adele Sutor	.75	.15
Popular Overture Album—Four Hands	1.00	.40
Practical Method for the Young Violinist—K. H. Aigount	...	.25
Progressive Studies—L. A. Bugbee.	1.00	.15
Scale Studies for the Violin—H. Schradieck	.60	.15
Showy Parlor Album for the Pianoforte	.75	.20
Six Forest Sketches—F. Flaxington Harker	.75	.15
Studies in Second Grade, Op. 1665—A. Sartorio	1.00	.15
Time Lessons for Four Hands, Op. 824—Czerny	...	.20
Victory Divine, Church Cantata for Lent or Eastertide—J. Christopher Marks	.75	.25
What They Do in Wondertown—Ruth Alden	.75	.20

Easter Music

Our catalog is particularly rich in music for Lenten and Easter services and any of our publications of this class will be sent, on request, for examination.

Aside from a fine variety of Easter Anthems by capable composers, and from which the most exacting choirmaster or organist may easily make a suitable choice, we publish several excellent cantatas, both Lenten and Easter, and we hope no one interested in such matters will fail to examine Neidlinger's "Prayer, Promise and Praise" (Lent), Marks' "Victory Divine" (Easter), Wolcott's "Dawn of the Kingdom" (Easter). This year we have our own new edition of Stainer's "Crucifixion," a work that needs no introduction and which will be performed by many choirs during Holy Week.

Our list of Easter solos for all voices includes songs by Neidlinger, Shelley, Stults, Ward-Stephens and others well known to singers. Lists sent if desired.

We suggest ordering early for examination a selection of solos, anthems or cantatas. Liberal rates and terms as usual.

Victory Divine. A Church Cantata for Lent or Easter Tide. By J. Christopher Marks

Organists and choir masters on the lookout for an effective cantata for the coming season could not do better than select Mr. Marks' splendid cantata, "Victory Divine." This work is of just the right length for use at special musical services, consisting of fourteen numbers, including solos for soprano, tenor and bass and choruses. It is divided into three parts, namely: 1. In the Garden. 2. The Earthquake. 3. At the Tomb. The text is taken mainly from the Scriptures and the music is brilliant and telling throughout, well within the range of the average choir.

In order to afford all who may be interested an opportunity to examine this work we are offering single copies at the special introductory price of 25 cents postpaid.

Mail Order Music Supplies.

We doubt if there are many progressive music teachers in this country and Canada to-day who have not at some time taken advantage of the mail order system of supplying music as has been created and carried on by the Theo. Presser Company.

There are only a hand full of music dealers to-day in the entire country who carry a stock large and varied enough to supply the needs of the average teacher. They are all located in the large cities. There is no stock superior to that carried by us. The new issues of every publisher, American and foreign, are here. Thirty thousand square feet of wall space are covered with this stock. Almost anything desired is to be found here, and every order is shipped the same day as it is received, and our competitors are kind enough to say that we have the best Back Order Department that has ever existed. That is, we exhaust ourselves in finding those things that are not in our stock. The expense of doing this is great, the profit is small on all outside publications, but the satisfaction to our patrons is worth everything.

On a double-page spread in last month's Etude we gave a selected list of the most used works in musical education. This list is possibly 20 per cent. of our catalogue, and the works are all published by the Theo. Presser Company, and they *are* the most used works in music. So much for our catalogue.

The remark of a certain publisher occasioned surprise to us a short time ago. He said, "Yes, we send music On Sale. You have forced us to"—forced to furnish the most convenient method of supplying music to the teacher! Our "On Sale" system is naturally the most liberal that is possible to obtain. There is no end to what we will send On Sale, so long as it is to be used logically. On Sale music is for the use of schools and teachers, to be used for their pupils' work. It is not to supply music for recreative purposes to non-professionals. A special circular that we print will give full information.

Catalogues which are published by us, with the exception of music for the piano, and that is in preparation, are veritable guides, courses of study, usefully classified—Piano Studies, Voice, Violin, Choir, Organ, music for a number of performers on the piano; each of the above in a separate catalogue, all or any free to anyone.

We are equipped to take care of every order of every school and teacher. Every order, large or small, given the same careful attention. On Sale orders are solicited, whether from those who desire to place their outright orders with their local dealer or not. We are here to help the teachers; we are here to help music education. There is nothing that we will not do toward that end. Our first catalogues will be sent to all who ask. A small order is a very excellent method of experiment.

Prize Contest.

We take pleasure in announcing a new Prize Contest for pianoforte compositions, an extended notice of which will be found in another column. We have had two similar Prize Contests in past years, both of which have been very successful. These contests tend to arouse enthusiasm and to promote emulation. Frequently promising composers are uncovered who might otherwise wait for years for some measure of recognition. In these contests the judgments are all rendered with the utmost impartiality. The tyro in composition is given as much consideration as the experienced writer. All composers of all nationalities are welcome and none are restricted as to the number of manuscripts they may submit or as to the number of classes in which they wish to be represented.

New Music On Sale.

Just now, during the busiest time of the teacher, the most opportune moment, we draw attention to a very convenient system, that of supplying new music each month during the teaching season "On Sale" to our patrons.

We send to all who desire them about ten or twelve pieces each month (none sent after May). These packages consist of piano or vocal music. We also send a fewer number of packages of violin, organ or octavo.

No matter with whom you deal, whether with your local dealer or with this firm, or any other mail order house, no matter how much On Sale music you may have, these small packages of new music coming along during the busiest part of the year have been found by thousands of our patrons to be most useful, most interesting. Expense of postage is small, the discount is large, and the convenience and advantage most exceptional. A postal card making your order is all that is necessary.

Special Coupon Offer To Readers of "The Etude"

Thousands of music lovers realize that every new subscription to The Etude means more progress for music in their community. Every new subscriber added to The Etude insures musical advancement for that music lover. Even if you send only one subscription, you have put some friend or pupil in touch with the most stimulating influence in the field of musical art.

Send us a postal to-day requesting particulars of our "Special Coupon Offer." You will receive information regarding what is probably the most interesting money-saving plan ever devised for the benefit of our readers, who have in years past found it profitable to help others to the larger musical life that The Etude brings to them.

The Mainspring of Home Musical Life

On Christmas Day we found this letter on our desk. A letter from someone we had never seen, but who has been very close to us for years. We could not possibly have wanted a better Christmas present than this cordial, wholly unsolicited testimony of splendid loyalty to The Etude. It is one of dozens of fine letters we have received:

"In the first place we are sending this to wish The Etude the most prosperous year in its history for 1915. That much is due to the magazine that has been almost a part of our family for fifteen years. It has followed us in our wanderings north and south. Only six copies of the entire fifteen years are missing from our files. Those were lent and the borrowers paid them the highest compliment in their power by never returning them.

"We consider The Etude as much a need for the home as for the teacher and the student. There are four in our family including a daughter of twenty and a son of eleven. We all have our favorite part of the magazine, we look for its monthly coming just the same as we do for the visits of Everybody's, The American Magazine or any other of the National publications."

(Signed)
Mr. and Mrs. ——— and children

Thousands of families are like that of Mr.———. The Etude is the very mainspring of their favorite home delight. Don't you know of a great many other families who would be benefited? If you do, send us their names and let us co-operate with you in making them a part of the great Etude family. At the same time The Etude gives liberal rewards to those who bring us new Etude subscribers. If you don't wish to introduce the matter personally to your friends be sure to send us their names so that we may give you credit for bringing them to us, in case they may be induced to subscribe through letters and circulars we may send them.

Valuable Collections at Small Prices

We have on hand a quantity of foreign volumes of music which we will dispose of at exceptional rates. These volumes are all new; they have never been offered for sale; there is a limited quantity of each one on hand.

The Grieg volumes are too well known to need any comment of any kind. While this edition lasts we will sell them at a greatly reduced rate. The rate which we make will include the postage. For all the Grieg music we will give an all around price of two-thirds off, which is one-third of the retail price. The 75c volumes, therefore, will sell for 25c and the $1.50 volumes for 50c. This will include the postage.

In the Vocal Collections we will do somewhat better. We will sell the 75c volumes for 20c and pay the postage; the $1.00 volumes for 25c including the postage; and the $1.25 volumes for 40c, as they are both large volumes and the postage is considerable. These prices will only be good for this month. When ordering you had better mention a choice—first choice, second choice and third choice—as some of the volumes may be exhausted before we receive your order. The number of some of them is quite limited. It is also understood that these volumes are not returnable. It will be seen at a glance that these vocal collections are of an excellent class, beautifully bound. For a singer of ambition these songs will amplify their repertoire. Have your order in this month as early as possible.

Pianoforte Compositions, By Edvard Grieg

Four Humoresques, Op. 6	.50
Two Symphonic Pieces, Op. 14. For four hands	.75
Norwegian Folk Songs and Dances	.75
"Peer Gynt" Suite, Op. 23	.75
"Peer Gynt" Suite, Op. 23. For four hands	.75
Scenes of Popular Life, Op. 19	.75
Poetic Tone Pictures, Op. 3	.50
Album for the Pianoforte	1.50

Vocal Collections

Album of Six Songs, Op. 6. With German and English words. By Benno Schonberger	.75
The Love Legend. Joseph S. Ward.	.75
Twelve Songs of Heine. Arthur Hervey	1.00
Vocal Album. C. Chaminade	1.25
Love Songs. Marie Wurm	.75
New Album of Songs. With German and English words. By Maude Valérie White	1.00
Five Songs. With German and English words. By B. Hallet	.75
Six Cradle Songs. Leonhard Emil Bach	.75
Album of Six Songs. Charles Bramn	.75
Album of Six Songs, Op. 5. With German and English words. By H. A. J. Campbell	.75
Six Lyrics, Op. 6. E. N. Anderson.	.75
A Group of Eight Songs. Henry F. Gilbert	.75
Six Songs, Op. 3. Walter Petzet	.75
Six Songs. George H. Clutsam	.75
Album of Twelve English Songs. C. Villiers Stanford	1.25

Progressive Studies L. A. Bugbee

These studies are in the second grade and remain in the second grade throughout. There is no unevenness among any of the numbers; they keep strictly to the one grade. The work is the result of the

great success of Bugbee's "First Grade Studies," which has gone through many editions and is very popular with teachers. This work is the continuation of the First Studies. The useful and the pleasing are very happily combined in this set of studies. The first number is an excellent scale practice with a tune to it. The second number gives a five-finger position. The third number is a study in dotted notes throughout. The fourth study is one in rhythm and so it goes on through the book. There is a study in repeated notes, one in the chromatic scale, one in grace notes, etc. There is even a study of the turn, but all along pleasing lines.

Our special advance price for this work is but 15 cents, postpaid.

Note Speller. By Adele Sutor

We are continuing during the current month the special introductory offer on our new Note Speller. This work has been in preparation for a long time and it is now about ready to be issued. It will embody all the good features that ought to be found in a note speller and our aim has been to make it the very best one ever issued. Works of this kind have been found very advantageous in teaching notation, making the task pleasureable as well as profitable. The author of this work is an elementary teacher of long experience.

Our advance price for introductory purposes will be 15 cents per copy, postpaid.

Studies in Second Grade. Op. 1060. By A. Sartorio

This is the most recent addition to Mr. Sartorio's series of pianoforte studies in various grades and styles. Mr. Sartorio is a very prolific writer but he always has something good to say and is never commonplace. All his study books are successful and deserve to be so since they present excellent educational material in a most pleasing and satisfactory manner. These new Second Grade Studies are intended for all around work, tending to inculcate a sense of rhythm, digital fluency and musical interpretation.

The special introductory price in advance of publication is 15 cents per copy, postpaid.

Exercises in Developing Accuracy. By Gustav L. Becker

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whose "CHOPIN AND HIS FIRST IMPROMPTU" in this issue is so unusually fine that we feel impelled to comment upon it.

Of course, a great deal is expected of an artist of Mr. Stojowski's standing and we are sure that our readers who read and re-read this and then apply their knowledge to the actual working out of the composition at the key-board will profit greatly, but if they stop there, they will miss one of the most significant elements in the lesson.

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THE ETUDE, Philadelphia, Pa.

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We regret that we have been so long in publishing the *Chopin Polonaises*, but they are now on the market and those who have taken the advantage of our most exceptionally low offer of 30 cents for a copy of this well-known and much-to-be-desired work will receive their copies promptly. Every pianist, every student who hopes to be a pianist, should own a copy of Chopin's Polonaises. Our edition will be a very superior one.

Stabat Mater by *Rossini* has also appeared, and that offer is withdrawn. We have made new plates for this edition of this splendid work. It has both the original Latin text as well as the English paraphrase. No choral conductor should ignore Stabat Mater. Our edition is particularly well made mechanically. This is an important point, as a work of this kind should be used many times over. Get our price on a quantity.

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This work is made by a practical and progressive teacher, one who understands the child nature, which is absolutely necessary in writing a work of this kind. It is the result of many years of practical teaching a large class of youngsters. There is nothing in the work that the little ones cannot play, and there is nothing in the work that does not interest them. It can be taken up by a child of three or four years of age. Many of the numbers have words to them and there are numerous questions asked throughout the work which tends to fix the lessons in the mind. For an up-to-date, interesting work for the veriest beginners, nothing better can be found than this work of Ralston's.

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This is a work strictly for children. It is pictorial and descriptive. The children are taken on a journey to Wondertown and what happens to them is explained by the words and the music. The music itself is to be played by the children as it is in the compass and grade suited to them. The words are interspersed throughout the little work so as to give zest and interest to the music.

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Schradieck's "Scale Studies" will be added to the Presser Collection. These studies are almost indispensable in violin teaching and are to be found in the violin courses of almost all the colleges, schools and conservatories. Mr. Schradieck has been one of the most successful of all violin teachers.

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Practical Method for the Young Violinist By K. H. Aiqouni

We have decided to continue the special introductory offer on this work for one month longer, although it is now almost ready. We desire to give all violin teachers an opportunity of examining and trying out this new book as we feel sure it will be a great success. It is one of the most elementary as well as the progressive books planned along practical lines that we have ever seen.

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The violin sonata of Beethoven's bearing the name of the violinist Kreutzer is unquestionably one of the finest works for that instrument extant. It was only by accident, however, that the work was dedicated to Kreutzer. "This sonata," says F. J. Crowest in his life of Beethoven, "belongs to the year 1803. Strangely enough, if we are to credit the story, it was little more than an accident that has given Kreutzer his immortality. Beethoven had originally intended to dedicate this work to Bridgetower, the black fiddler and *protégé* of George IV. Before the sonata was finished, however, the composer and violinist had a quarrel about a young lady. Bridgetower's name was erased from the title, and the name substituted which it will now bear as long as music lasts.

"There is little doubt that it was composed expressly for Bridgetower, who performed it at a concert in the Augarten Hall, Vienna, with Beethoven at the piano, on the 17th of May, 1803; so that the composer could not have been very deaf at this time. Bridgetower played from the autograph, which, with its blots and blurs, must have been a puzzler. However, all went well, and although Beethoven had to fill in the piano part as he went along, his playing, especially of the Andante, was so admired that there was a unanimous demand for an encore. That the 'Abyssinian Prince,' as the violinist was nicknamed, performed not indifferently is also evident. It was this probably that commended him to the composer, and on one occasion at least it saved him from disgrace. He ventured to alter one passage in Beethoven's presence. This risky experiment of 'improving' upon the original happened to come off all right. Beethoven rushed up to Bridgetower, threw his arms round his neck, and exclaimed, 'Once more, once more, my dear fellow.'"

"If a man knows less than I do, I reach down a hand and lift him up; if a man knows more, I reach up and have him guide me into his knowledge. In each case the man is my brother."—G. H. Moulton.

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World of Music

At Home

A TRANSLATION of "Rock of Ages, Cleft for Me," rendered into Hungarian and restored to English, reads, "Very Old Stone, Split for My Benefit," according to a note in *Musical America*.

A NEW Italian opera regime has opened up in New Orleans. The Sigaldi Opera Company is now following a long chain of French opera. *Aida* was the opening work.

AN organ to be called the Shepard Memorial Organ has been erected by Mrs. Josephine in memory of her husband, George Anson Shepard, and her son, Frank Hartshorn Shepard. Mr. Frank Shepard, founder of the Shepard School of Music, was a well-known voice teacher.

A NEW orchestra has come into being under the name of the America Symphony Orchestra, under the direction of Julian Carillo. The orchestra, which gave its first New York performance at Aeolian Hall, was said to be formed from members of the orchestras of the Chicago-Philadelphia and Boston opera companies. These opera companies have been put out of existence through the war.

SINCE Mr. Lawrence Erb has taken charge of the music department at the University of Illinois a new impetus has been given to the musical life of the university. Mr. Erb has given excellent programs by specials, while the choral and orchestral society of the university recently gave a fine performance of *The Messiah*.

THE Oratorio Society of New York City seems to have made a specialty of Handel's *Messiah*. The society first performed the work in 1874, and has now completed its eighty-seventh repetition of the great choral masterpiece. The soloists on the most recent occasion, in which it was given with a chorus of 294 voices at Carnegie Hall, were Florence Hinkle, Marie Stone Langston, Reed Miller and Frederick Martin. The conductor was Louis Koemenich.

THERE is in Brooklyn an organization known as the Æolian Choir, under the leadership of N. Lindsay Norden, which exists for the purpose of singing *a cappella* music of the Russian Church. A program recently fell into our hands which indicated that the chorus is doing most excellent work in an unusual field. All honor to all concerned.

THE Penn State Male Quartet, of the Pennsylvania State College, has obtained return trips both to California as the guests of the Orpheum, Topeka and Santa Fé Railroad, and to the Islands of the Panama as guests of the Government, to give concerts in the club houses maintained by each for their employes. The director of music at the college is Clarence C. Robinson.

THE death is announced of Daniel Edward Hervey, musical editor and critic of the Newark *Sunday Call*, at his home in Newark, N. J. After graduating from Columbia he became a lawyer, but subsequently gave it up for journalism. Later he became an organist and wrote considerable music, both sacred and secular, at the same time continuing editorial work.

MUSIC lovers will learn with regret that the Century Opera Company has been compelled to disband owing to the lack of support received during the visit to Chicago. This is the more unfortunate since the Century Opera, as was a genuine attempt to establish American opera on a business basis, particularly as regards opera in English, the performances given by this highly efficient company have all been highly praised by the critics, and it is hoped that the company may be revived in the near future.

THE Kansas State Music Teachers' Association recently held a convention in Wichita, Kansas. The principal work of the convention was the matter of accrediting music teachers, and the perfecting of a plan for giving credits for outside music studies to high school pupils toward meeting their graduation requirements. Several high schools already have the plan in active operation. A concert devoted entirely to Kansas composers attracted much attention.

MR. AND MRS. DAVID MANNES do not believe that programs which have been carefully planned to have sequence, balance and proportion, should be interrupted by "encores." The violinist and his wife have evolved an arrangement whereby they notify their audience that no encores will be considered, but if desired after the program is completed they will give as many added numbers as seem suitable. This plan, which is an excellent one, works admirably.

THE highly imaginative Isadora Duncan has conceived a plan for starting an Art School for 1,000 war orphans. The school is to be situated on an island near Greece. "My idea is not only to teach them dancing, but to educate them in every way." Among those on whose assistance the counts are Eleanora Duse, the actress, Rodin, the sculptor, and Siegfried Wagner, the son of his father. The funds for the school situated on this "un'rons, od'rous Isle of violets" are apparently to be provided by subscription.

ELENA GERHARDT, who is now touring the country, came directly by from Leipsic, where she has been officiating in the capacity of municipal cook. "There were sometimes fifteen hundred hungry soldiers to feed," says the eminent singer, "mostly those who were back temporarily from the war, and we cooks worked in relays, sometimes almost all night." Not content with cooking for the soldiers, Miss Gerhardt gave two concerts which netted $4,500 for the fund for widows and orphans.

AT Saratoga last year a Federated Musical Festival Association was formed with the purpose of establishing festival associations to assist each other by mutual interchange of ideas relative to artistic and administrative problems, and at the same time to stimulate public interest in the larger choral and orchestral works. Any institution or association giving music festivals, consisting of at least three concerts with a professional orchestra and a regularly constituted chorus, is eligible to join the federation. One of the charter members is the Springfield (Mass.) Festival Society. Many leading musicians have taken a keen interest in the idea, including A. A. Stanley, Hollis Dann, P. C. Lutkin and others no less eminent.

AMONG the interesting operatic revivals of the season made by the Metropolitan Opera Company in New York, the production of Weber's *Euryanthe*. This work suffers from a poor libretto like so many operatic masterpieces. In fact Weber himself in a moment of disencouragement said: "My *Euryanthe* should be called *Ennuyante!*." Nevertheless, the work has stood the test of time, and has assured Weber's place in history as the great forerunner of Richard Wagner. Wagner himself thought very highly of *Euryanthe*, and once wrote that a single number from this opera was worth all the operas that had come from France and Italy combined. Allowing for Wagner's tendency toward superlatives, there can be no doubt that the work is a milestone in opera. It was much enjoyed by an enthusiastic audience in New York, where it has not been heard since 1887. The leading roles were taken by Frieda Hempel, Mme. Ober, Messrs. Sembach and Well, under the baton of Toscanini.

A NEW force has entered the American musical field with the arrival in New York of the representative of the Italian publishing firm, the Casa Sonzogno. This firm is famous as the publishers of the operas of Mascagni and Leoncavallo. It has also covered the field of musical films with success. New operas by Mascagni and Leoncavallo may consequently be produced for the first time in this country. Mr. Peris, Sonzogno's representative, tells an interesting story of the premiere of Leoncavallo's *Roland of Berlin* in the German capital, when Peris and the composer had special seats on the stage. Presently the Kaiser came forward to congratulate the composer. Mr. Peris promptly rose to his feet in accordance with ceremonious usage on such occasions. Leoncavallo attempted to do the same, but the peculiar kind of chair he was sitting on refused to let go of the portly composer. Thus was that Leoncavallo received the congratulations of royalty sitting down!

THE ETUDE welcomes the publication of a new musical magazine to appear four times yearly and known as *The Musical Quarterly*. The serious nature of the work is indicated by the titles of some of the articles, "On Behalf of Musicology," "The Function of Musical Criticism," "Ensemble," "Is Musical Talent Justifiable?" by writers of excellent standing. The subscription price for the four issues is $3 and the editor is Mr. O. G. Sonneck. The publication resembles in size and appearance magazines of the type of the *Forum* and the *North American Review*. The publisher is G. Schirmer, New York. There is a need for a magazine of this class in America and we shall look forward to future issues with much pleasure.

Abroad

GUSTAV CHARPENTIER, the composer of *Louise*, is mourning for his brother, killed in the war.

THE American pianist, Mr. Edwin Hughes, recently gave a recital in Munich in aid of the German troops.

AMONG the victims of the war is the last descendant of Carl Maria von Weber, Captain Freiherr, who died on the battlefield.

THE London *Musical Times* announces the death of Alfred H. Littleton, Chairman of the famous London publishing house, Novello & Company, proprietors of the *Musical Times*.

COMPOSERS in Europe who are too old to go to the war, are sending their sons. Max Bruch has two sons at the front, and Theodore Lack informs us that his son is fighting for France.

ACCORDING to the New York *Evening Post*, "no fewer than six performances in two days were given in Berlin of Beethoven's *Eroica Symphony*, which because of its funeral march and for other reasons seems to be considered particularly timely.

THE Berlin correspondent of the New York *Musical Courier* says that the demand for the German capital for tickets for important concerts is just as great as ever. There is, however, one great difference between this and other musical seasons—the mediocrities and inferior debutantes have been weeded out.

NEWS has recently come to hand of the death in Munich, Germany, of the Rev. Dr. P. Hartmann, a Franciscan monk noted as a composer of sacred music. He visited New York in 1908 to conduct his oratorio, *Saint Peter*, but after a year broke down from overwork and was obliged to return to Europe.

CARL FLESCH, who was to have toured America this season, has remained in Germany and has given a highly successful reappearance in Berlin in conjunction with Arthur Schnabel. Flesch made an exceedingly good impression among violin enthusiasts in America last season, and is unquestionably among the few very great violin artists of our time.

THE recent death of Annette Essipoff brought to an end the career of the first Russian woman pianist to achieve international fame. She was born in 1857 and received her training from the conservatoire at Petrograd. Later she became a pupil of Leschetizky, whom she subsequently married. She eventually separated from that much espoused person, and won high renown as a pianist. For the last twenty years she has been successfully teaching, among the most noted of her pupils being Ossip Gabrilowitsch.

SAINT-SAËNS has made himself unpleasantly conspicuous of late by joining the rather provincial group of French musicians who are attempting to belittle German music. This comes especially badly from Saint-Saëns seeing that he owes a debt of gratitude to the generous Franz Liszt for first producing his one successful opera, *Samson et Dalila*. Not the least of the horrors of war is the way in which it makes the souls of men of genius shrivel up and betray a distorted vision to the world.

A GOOD "old-timer" has passed away in Signor Perugini, a tenor in grand and comic opera, who died recently at the Forrest Home for Actors near Torresdale, Pa. Signor Perugini was really an Englishman named John Chatterton. He studied singing in Paris and Italy and made his operatic début in 1874. For several seasons he was with the McCall Opera Company and later sang in grand opera with Adelina Patti in New York. He then entered the field of comic opera, creating the rôle of *Christopher Columbus* in "1492." He was the third husband of Lillian Russell, whom he met in 1894, Russell's last appearance in light opera was in the revival of *Ermine*, 1903.

WOODEN houses are not so common in England as they are in the United States, where, if they exist at all, they are apt to be very ancient. The old wooden house at Lower Lydeuham, near London, formerly occupied by the late Sir George Grove of dictionary fame, has recently been sold. The house was at one time owned by the famous statesman charles James Fox who flourished during the time of the revolutionary war. In Sir George Grove's time these "wooden walls of England" sheltered a great number of highly distinguished musicians, including Jenny Lind, Joachim, Gounod, von Bülow, Sullivan and Rubinstein.

SHOWING how much, or how little, the war is affecting musical life in Berlin, here is a program of musical events in Berlin for Sunday, November 15, 1914:

1. Berlin Royal Opera, *Trovatore*.
2. Charlottenburg Opera House, *Undine*.
3. Philharmonic, Philharmonic popular concert.
4. Blüthner Hall, Matinée, Hausegger symphony concert.
5. Blüthner Hall, Evening, Popular concert: soloist, Xaver Scharwenka.
6. Beethoven Hall, Alexander Heinemann, Lieder recital.
7. Royal Hochschule, male choir concert.
8. Harmonium Hall, Hermann Schwartz, pianist.

Whatever Sir John Jellicop and his British fleet in the North Sea may be doing to stop German commerce, it is evident that he can do nothing to stop music in Berlin.

QUITE naturally, the warring nations of Europe have not failed to make much of war time music. *Tipperary*, with its rollicking tune, is by no means the only evidence of this. English musical papers are filled with advertisements of battle hymns and war music of all kinds. In Germany an art paper, such as the very excellent *Kunstwart* of Munich, published Brahms *Freiheitlige Her!* (Volunteers forward!), a stirring male chorus, and *Musik*, Germany's leading musical magazine, begins its second October number with an article entitled *Soldaten, Krieg und Vaterland bei Robert Schumann* (Soldiers, War and Fatherland, in the Music of Robert Schumann). Since the second month of the war we have not received any musical publications from France. The land of the fair Fleur de Lys is taking the great struggle with all possible seriousness. While England and Germany still have concerts and amusements, Paris has abandoned almost everything but the most momentous things of life.

THOUGH we hear rensuring reports as to business conditions in many of the belligerent countries, there is no question that the musical profession has been badly hit, except perhaps for the very great, who can always count on being busy. Purvell J. Mansfield, in a letter to the London *Musical News*, says "I know of no profession which has received such a reeling blow during the present crisis as the musical profession, and from far and near I hear of the most distressing cases, in some of which *starvation* faces its victims unless help is speedily obtained." Efforts are being strenuously made by English musicians of eminence to relieve distress, and no doubt much suffering will be alleviated. But there are always cases of musicians who do not stand high in the profession, who never make much of a living anyhow, and who probably do not figure among the "deserving" cases when in competition with more gifted unfortunates. What becomes of these people in hard times —in England, Germany, Russia, France or the United States? It does not matter much? Who is "underserving" that goes hungry through force of circumstances?

THE death of Karl Goldmark removes from our midst one more of the grand old men of music. The son of a Jewish cantor, he was born at Kesthhely, Hungary, May 18, 1830. He studied in Vienna, and for years as a pianist before settling down permanently in Vienna. His student days were not without adventure, as the political disturbances of 1848 compelled the closing of the conservatory, and Goldmark fled to Raab, where he was engaged in a theatre band. Unlucily for him he was arrested, and would have been shot but for the intervention of a powerful friend. Had his career been cut short in this summary fashion, the world would have been deprived of much beautiful music. His compositions included the operas *Queen of Sheba* and *Cricket on the Hearth* (founded on Dickens' tale), the *Rustic Wedding* symphony, and the two famous overtures, *Penthesilea* and *Sakuntala*. Goldmark was a great craftsman, and had few peers among composers of his own generation in the technique of musical composition, lacking only the magic of genius to place him among the very great. His technical grasp and amazing versatility, allied with his tunefulness and warmth of orchestration, make him irreparable. His compositions are rarely heard in America, with the same category as Camille Saint-Saëns. Karl Goldmark's nephew, Rubin Goldmark, was born in the United States, and is regarded as one of the foremost of contemporary American composers.

THERE have been not a few complaints in the English musical papers on the lack of recognition of the military value of music among the British War Office officials. In this connection it is interesting to note that one of the last things Field Marshal Lord Roberts did, according to a letter written by "Solus" published in *Harper's Weekly*, was to have prepared for men in the field a little booklet containing marching songs with this foreword: "I hope that the words of favorite songs that have thrilled so many a weary mile may increase that melody on the line of march, which is the expression of the humor and spirits for which the British soldier has always been famous." The booklet had in it *God Save the King* and *Rule, Britannia*, which have been expected, but what is more interesting to Americans is the fact that it also contained *Suwanee River*, *Marching Through Georgia*, *On the Mississippi*, and *Glory, Glory, Hallelujah*. That *John Brown's Body* is now being sung on the battlefields of Belgium and France will be news to Americans but as a matter of fact this tune has long been popular in the British army and navy. Few of the Britishers are aware of its origin, and many believe that the John Brown referred to in the song is a certain Scotch gardener of that name who enjoyed the favor of Queen Victoria and rose to great heights under her patronage.

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The Music Lover's Digest

The Best in Musical Literature from Everywhere

Why Some Rich Men Buy Pictures Instead of Patronizing Music

WHY do they buy pictures? That is, why do men of means and taste—we no longer dare to employ the degraded word, "millionaire"—spend their money on pictures instead of patronizing literature, music, or the drama? There are several notable exceptions to the rule, and Mr. Carnegie and Mr. Higginson only prove it. Mr. Carnegie, after more than a flirtation with the tone art as Carnegie Hall testifies, turned his attention to libraries; Mr. Higginson, need I tell you, is the very baronial of the Boston Symphony Orchestra, the best band in America and, with one notable exception, the best in the world. Now, it is easy to say that your rich man comes hard by his millions, and, incidentally, has had no leisure to cultivate his esthetic sense. Music is supposed to be a sealed fountain of bliss, except to them that have ears to hear and heed not. (That is why Wagner made an appeal to the public before the critics realised his significance.) The theatre, too, is considered esoteric, unless it be written for the intelligence that finds its solace in lobsters and dancing palaces. To say "drama" is to conjure the horrible boredom of Ibsen, Maeterlinck, Gorky, and the rest. But pictures! Anyone entitled to a limousine will! Anyone may tell you that a Gerome is better than a Monet, a Meissonier superior to a Portinay. To judge Beethoven or Brahms demands much culture of a special order. Yet any "muddled ass" will set his seal of approval upon Bouguereau, or Muncacey, or the shiny Alma-Tadema. Therefore need we no longer ask why rich men buy pictures. It is because lacking taste and intelligence, they rush in where angels fear to tread, and recklessly grab anything in a glittering frame. But this statement manifestes yet astounding postulate that painting is an art inferior to music or literature; which is pure heresy. It exists in space, in two dimensions. It is quite rigid, though paradoxically it may suggest rhythm. It is representative rather than presentative (new schools believe otherwise). It is not an emotional as music, nor as definitive in form as sculpture. Yet, by some temperamental magic, it can suggest emotion, evoke tone. If you say Shakespeare, we say Michaelangelo; if you say Keats, we say Giorgione—both goldentongued; while, in the domain of color, Titian gathered laurels before the sonorous horns of Wagner blew across the hills of Bayreuth. And best of all is the love of paint for paint's sake, of pigment as such, its color, form, atmosphere, its natural magic, its tonal and linear beauties. Painting is neither music nor literature, neither message nor a sermon. It's just good paint. No, this setting up of a rival man in art against a great man in another art won't do—that way lies Philistinism. Rather let us believe there is no higher work in art than that of saving souls is as useful as the beautiful art of dancing. Painting, then, is no more to be understood *prima vista* than a Bach fugue or a Debussy arabesque. It requires a co-ordination of faculties not existent among people without culture. It necessitates long, arduous special training. It represents the victory of mind over matter. And here we are back to the initial question: Why do they buy pictures?—JAMES HUNEKER in *Puck*.

The Educational Value of Mechanical Music

THE supreme value of mechanical music is its direct relation to culture. It has not been something more than its educational value in the many thousands of homes where men and women whose latent interest in music it is waiting awakening, have in mind the girls and boys of the rising generation. If people can only hear enough good music when they are young, without having it forcibly fed to them, they are almost sure to care for it when they reach maturity of discretion. The reason why America is not more musical is that we men and women of to-day did not yesterday, as children, hear enough good music. Our parents probably could not afford it. It was then a luxury, implying expensive concert tickets or an elaborate musical training for some one in the family.

The inventions of mechanical instruments ended this state of things forever by suddenly making the best music inexpensive as the worst. There exists no longer any financial reason why most children should not grow up in an atmosphere of the best music, and I believe that as soon as parents learn how to educate their children through the sound-reproducing machine or the mechanical piano, the world will realize with a start that the invention of these things is doing more for musical culture than the invention of printing once did for literary culture.—ROBERT HAVEN SCHAUFFLER in *The Century Magazine* (New York).

The Transient Beauty of Music

THE most striking characteristic of music is that we perceive it as a succession of sounds—tone follows tone in a melody and chord follows chord in harmony, existing only for a moment and disappearing; hence the sensuous feeling that the tones awaken must be realized instantly or they are gone for ever. It is true that art would not be possible in music if we depended on the lasting nature of the sensations themselves. The impression that the constant succession of sounds awakens are stored in the memory and this accumulating mass makes an anticipation felt. Thus music simulates consciousness itself, a present made significant by a vital past and future. Even in music we have never heard before, unless the fulfills an anticipation set up by what we have commenced to hear, it becomes an unknown tongue to us; and yet this anticipation must not be too definite, it must have all the elements of surprise in order to escape the commonplace. It is quite evident that an art like this, removed from all special relations, plastic and flowing like life itself, is an art that satisfies in the highest degree by the immediateness of its pleasure-reward in relation to the creative or appreciative act. The notes on the paper remain, the instrument remains, the skill of the performer remains, but the palace of sound that has been built disappears with the vibrations out of which it was created. Poetry is the only art that approaches music in this respect. The lovely painting can be locked up in a gallery and prove a valuable asset in times of financial stress; the statue can have other values besides its aesthetic, and architecture may minister to comfort, and the individual be oblivious of its beauty; but music serves no practical end, it exists nowhere in nature; its sounds are always the symbols of the mind producing them—it is the voice of the wind or the water, or the roar of the surf and though the song of the bird approaches perhaps as near as anything, it is only poetically that we can call that music.—*From an address by Charles H. Farnsworth at the Convention of the Music Teachers' National Association.*

A Symphony in Stone

IN presence of Rheims Cathedral, of its well-balanced proportions, of harmonious lines and the masterly whole, one realizes better than when one beholds any other of God's angels, who remained on the earth, when it lost the paradise of innocence; that the most heavenly organ hand pan-existence in one eternal composition that they sing about God's thoughts that live mysteriously in the universe, and ventured through their hymns the angel-infant born in the tiny habitation of our hearts. That infinite melody that we call universal harmony of the world, since the first day was created, its waves are thousands of years, its notes are the stars in the firmament and nations on the earth; that harmony binds those endless years, beginning and human history, birth and death, the hygone past and coming future; it links in one whole darkness and light, sorrow and joy, heart-breaking griefs and exalting hopes. That harmony reached Pluto from the stars, but for him it was only a dim foretelling felicity; he heard it in one moment of happy ecstacy; the Christian world alone heard it aright that holy harmony that heals spiritual wounds and consoles spiritual heresy and illumines dream and life, death and resurrection.

The Almighty composer wrote the notes of that harmony—himself. He created the stars, before He played on the chords in his splendor; that harmony-melody is to be found in the heart of man, which, in turn, he bestows on his work, and that is why the beautiful structure, composed of harmonious lines, was necessarily be coupled with a beautiful composition, the pulse of both music and architecture being mathematically related; they both count, measure and bind, music flowing in tunes is horn and passes away as a breath, a building rises and spreads out in space; music builds out of tones God's temples, architecture plays rhythms and hymns on the stone as on chords and produces rhythms, harmonies and melodies. Consequently when I say that Rheims Cathedral is like a most wondrous symphonic poem, the simile is not commonplace but aesthetic, for as in symphony Berlioz transformed the lowest musical element, the rhythm, and changed unruly voices of nature into purest tunes, so did Robert de Coucy, Bernard of Soissons, and Jean Le-loup—the master architects of Rheims Cathedral—transform hard stones into geometrical figures and made of them a harmonious whole.—COUCY DE SOISSONS in *The Contemporary Review* (New York, N. Y.).

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Conducted by LOUIS C. ELSON
Professor of Theory at the New England Conservatory

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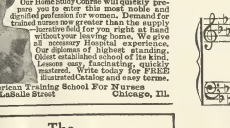
Q. What is the meaning of the figure two in this measure from Alice Mary Smith's Scottish Tone Picture. Also in the second example?—M. S.

No. 1.



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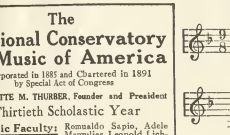

A. The figure 2 in each case means that two notes thus marked equal five notes normal notes. But there is a misprint in the upper example; the notes should all be eighth notes and the rest should be an eighth rest. There are innumerable errors in printing these artificial groups, and the upper example is an instance of this. Chopin was a great sinner in this matter. The chief error in printing artificial groups is when sextolets are used. It is a fundamental rule that no artificial group should divide into two equal halves. Hundreds of times where Mozart, Beethoven and Brahms have written sextolets they mean 'double triplets. But in the above examples the meaning is fairly clear, play the first two quarters in exactly the time of three eighths, and the succeeding quarter rest and quarter note to the same value, making each of equal length. Play the five eighths of the second example (which is correctly written) as two even notes taking the value of three eighths.

Q. 1. What is the meaning of "Peer Gynt" suite?

2. In writing an anthem should the accompaniment also be written?

3. In applying for copyright on a musical composition, should one send the music to be printed first, having the copyright notice written beneath ready for printing, and then send it to Washington for copyright, or send the manuscript to Washington first and have it printed afterwards?—E. S. D. H.

A. 1. *Peer Gynt* is a drama by Ibsen, to which incidental music has been set by Grieg. Peer Gynt is a wild lad, ambitious and full of dreams of grandeur, although he is poor and disregarded. Going to a wedding in a neighboring village, he meets a bride and falls in love with her. As she does not at once recognize all his merits, and as the wedding guests seem to look askance at him, in pure bravado he steals the bride and escapes with her to the mountains. The next day he dismisses her with disdain. He is visited (in a dream) by the Troll king's daughter, and is induced to go into the fairy realm of this gnome. He is about to swear allegiance to him, when he is told that the oath will be irrevocable and forever, when he recoils. The trolls chase him and torment him, when he is saved by the sound of church-bells from afar. They ingratiate by his mother and Solveig, to save him from evil spirits. (*Peer Gynt in the hall of the Troll-king*).

He returns to his home only to find his mother dying (*Ase's Death*). He now goes to the Gretful. Here, in 30 years he becomes immensely rich. He dreams of becoming emperor of the world, but his companions decee him and he barely escapes from great danger and death. Anitra, the daughter of an Arab Sheik, also deceives him, while winning his affections temporarily. (*Anitra's Dance.*)

He distrusts all womankind, believing them all deceitful and untrustworthy. Now he determines to return to Norway. A terrific storm wrecks his vessel on the coast, and he reaches a spot as he went. In his village the people only make sport of him, but he is indifferent to that now. He goes to a little cottage, and there he finds Solveig, clear-eyed, trusting and waiting. In her arms and in her faithful love he at last finds repose. Solveig's song is an embodiment of noble and trusting womanhood, and its words ring true as steel—

In turn both winter and spring shall die,
And the summer too, and the years pass by,
Thou wilt come again, my truth to prove,
Thou wilt claim her whole waits—thy only love!

2. Anthems may have accompaniments. Motettes and true Madrigals should be "A Capella"—that is without accompaniment.

3. The manuscript is not sent to Washington, but two copies of the printed work. You can get all the information regarding copyright in a printed form, by applying at any Post Office.

Q. Would you advise any one at this day learning to read in the Tenor and Alto Clefs? Isn't it true that these clefs are going out?—M. M. G.

A. I would advise the study of the tenor and alto clefs if you expect ever to have any thing to do with advanced counterpoint, or choir direction, or orchestral work. All advanced work in counterpoint is worked out in the so-called "C"-clef," in soprano, alto or tenor position. The choir director will find many masses and other examples of old classical music printed in these clefs. In orchestral music almost all the viola music is in the alto clef, and much of the violoncello music in the tenor clef.

Another point of advantage might be dwelt upon. The person who reads well in these clefs is always able to transpose music easily.

Pupils often ask why these clefs ever came into existence. They were chiefly used to avoid leger-lines above or below the staff. Originally all the clefs were movable. The F clef (bass clef) was used as a movable clef even in the 18th century, and in France the G clef was often placed on the lowest line, causing one-lined G to be played on that line and the other notes correspondingly. We continue to use the movable C-clef, and the C-clef, written chiefly on the third line as alto-clef, and on the fourth as tenor-clef, seems to fill a crying necessity in some kinds of music.

Q. Is there any way in which a musical person can tell whether a piano is well built or not by examining it other than judging by the ear?

A. The reputation of the manufacturer must stand for much in the selection of a piano. No one can examine all the parts and judge whether they are well-made, or of the best material. Even the case may deceive the purchaser. It may look perfect in polish and finish, but, unless it has had a certain number of varnishings, fillings, sandpaperings, etc. it may begin to "check," and show cracks on its surfaces soon after it has left the ware-rooms. Much more deceitful may be the action. Unless all the minute parts of this have been carefully gone over and have been made of the best material a rickety touch may soon set in.

But the ear also plays its part in judgment. One may hear every note in the bass is well united with the treble, by playing carefully through the great and small octaves. Then one may test the evenness of the two-lined octave, and see if the notes are woodeny.

One great fault of the piano purchaser is his demand for great brilliancy of tone. It is not best that a new piano should be too brilliant in tone. Such an instrument is apt to become thin and acid-toned in too short a time. If, on the other hand, a softer, mellower-toned instrument is chosen, it is apt to gain in brilliancy as the hammers are worn with usage and the piano will probably give more satisfaction in its second or third year than even in its first.

Even with every precaution some hidden fault may develop in an instrument of first-class make. Once in a great while I have heard a poor instrument bearing a high-grade name. But fortunately such instances are rare, and the prominent makers are glad to substitute a better piano in exchange for their accidental failure.

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Some Curious Musical Instruments

MUSICAL vistors to New York who wish to escape the rush and roar of that many-arteried city, will do well to pay a visit to the Metropolitan Museum of Art. They will find rest and entertainment in all its quiet corridors and chambers, but not least in the section devoted to musical instruments. Here are gathered together from all corners of the earth an immense variety of musical instruments, old and new, beautiful and ugly. Not only is there an excellent collection of the instruments with which we are familiar, but there are also a vast quantity of the forerunners of these instruments, showing by what devious routes our much beloved instruments have come to us.

Music makers seem to have delighted in evolving freak instruments, such, for instance, as the cane violin, a narrow instrument made in imitation of a walking-stick, furnished with an ornamental handle. The strings are tuned by small iron pins turned with a key. When not in use, a short bow slips within the stick, and a round cover, held by metal bands, conceals the instrument. This instrument is of German origin, and is dated 19th century. There is also a Cane Flute and even a Cane Clarinet. An Onion Flute also invites the attention of the curious. This is a flute of dark wood pierced with one hole. At one end is a covering of membrane over which is a perforated bulb. The instrument is played by humming into the hole at the side of the tube.

THE JESTER'S FLUTE.

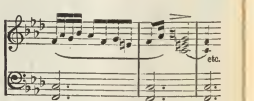
The flute seems to have invited the ingenuity of many. In addition to the Onion Flute, there is the Jester's Flute. This curious little instrument is not intended to produce music, but rather to produce laughter from everybody except the luckless player. It is a French instrument of the eighteenth century, and was employed by jesters of that period. Between the imaginary mouthpiece and the key-holes is a hollow wooden ball, which was filled with flour, and when the unfortunate spectator was asked to perform on the instrument, the force of his breath ejected the flour into his face through two small tubes provided for that purpose. It is not unlikely that the jesters sometimes substituted snuff for flour!

Another curious instrument of the flute family is the Pighorn which is composed of the shin-bone of a deer, mounted at either end with ox-horn. In the upper horn is a small beating reed made from a straw stalk. This comes from Wales, and dates from the eighteenth century. A wind instrument known as the Jouet exists in the form of a human head, with an opening in the face through which it can be blown.

Benjamin Franklin's Glass Harmonica, as is well known, achieved considerable renown in Europe, and attracted the attention of at least one serious musician in the person of Dussek, who wandered over Europe performing on it to all appearances with as much pride as he performed on the piano. Several varieties of this instrument are to be found in the Museum, one of the most curious of which is the Stone Harmonica, in which stones from the Cumberland Mountains in England replace the glasses on Franklin's instrument.

THE HURDY-GURDY MAN.

An instrument full of suggestion for the musician is the Vielle, hurdy-gurdy, or "Musician's Lyre." A thousand years ago this instrument was known as the Organistrum, and was often of so large a size that it could be manipulated by two performers, one turning a wheel and the other touching the keys. It is usually a small instrument in guitar form. Two strings, one melody, pass over the keys and wheel, a drone string on either side. It is impossible to see this instrument without thinking of Schubert's *Hurdy-Gurdy-Man* (*Der Leiermann*) with its pathetic picture of the old man grinding away at his instrument in a remote corner of the village, where even the dogs growl at him. It is impossible to observe the instrument with its drone strings without the familiar Schubertian phrase with its drone accompaniment leaping to one's mind:



New Musical Books Reviewed

Elementary Theory of Music. By M. R. and M. B. Black. Published by Charles W. Homeyer & Co. Price 50 cents.

This little work is intended for children for review purposes. It is in catechetical form, and will be found useful by many. The brief biographies published at the end of the work serve well to impress upon the minds of children salient facts in the lives of the great masters.

Dictionary of The Organ. Organ Registers. Their Timbres. Combinations and Acoustic Phenomena. By Carl Locher, translated by Claude P. Landi, L.R.A.M. Published by E. P. Dutton & Co., New York. Price $1.25 net.

The translator says in his preface, "No apology should be needed for presenting to English readers a new and up-to-date edition of a work which has been translated into eight different languages (as well as a Braille edition) in addition to the English language." There is no better criterion of a book's value than that it should be translated into a foreign tongue, as this indicates the work has universal qualities. Notwithstanding the many organ books published today, there is "a place in the sun" for Herr Locher's excellent dictionary.

The Russian Opera. By Rosa Newmarch. Published by E. P. Dutton and Co. Price $1.75. 404 pages. Bound in cloth, 16 half-tone illustrations.

An extremely comprehensive and well written discussion of the chief phases of the development of Russian opera from its earliest manifestation to the present. The chapters upon Moussorgsky and Rimsky-Korskoff are particularly interesting.

The Star Spangled Banner. By Oscar George Theodore Sonneck, being a revised and enlarged edition of the government report issued in 1909. Published by the Government Printing Office. 150 pages. Bound in cloth. Price 85 cents.

Mr. Sonneck, Chief of the Division of Music of the Library of Congress has added to his previous researches pertaining to our national anthem and at the same time answered some of those who have criticised his former observations, among them those who have sought to prove that the tune of the *Star Spangled Banner* was of Irish origin. Matters of great interest to those who love the feel of crumbling pages instead of bright fresh sheets fill the volume. Fortunate we are to have some one do this musical excavating for us since there are few who would elect to undertake this work without the incentive for research which the writer possesses.

The Science of Happiness. By Henry Smith Williams, M.D., LL.D. Published by the Goodhue Company. 350 pages. Bound in cloth. Price $2.00.

This work covers a very large range of human problems. The sixteen chapters deal with every phase of life from "How to Live" to "How to Die." Other chapters such as "How to Work," "How to think," "How to Sleep" are all in line with the so-called "New Thought" tendencies of the day and are very helpful.

Richard the Lion Hearted and Blondel the Minstrel

A Story for Reading at Musical Clubs

By JO-SHIPLEY WATSON

DID you ever have a certain phrase or refrain from some song haunt you for days and days, even years? I wonder what Blondel's song means to you; that refrain "Suche treu, so findest du" (Seek truly, and thou wilt find). Richard, the Lion Hearted, King of England, had turned back from his campaigning in the Holy Land. In crossing the Mediterranean the frail little boats of the crusaders were blown out of their course and so it happened that Richard, the Lion Hearted, found himself imprisoned in the territory of his enemy.

England was ignorant of the disaster, for it was very far away and news travelled slowly in the twelfth century; so it was months and months before it was whispered about that the King of England and France was held a prisoner in some far off castle in Germany. No one knew just where he was and no one seemed interested in looking him up, least of all his brother John, who took advantage of his long absence to make himself King of England. Only one man seemed fired by the story and he was not an Englishman at all but a Frenchman—a poor French minstrel who had followed the fortunes of Richard in the Holy Lands. Together they had tramped and fought, they had shared hardships and pleasures, they had sung together and had written songs together, and it was this poor minstrel who, when he heard of his King's plight, vowed a solemn vow that he would go up and down the length and breadth of Europe to find the man who had been kind to him.

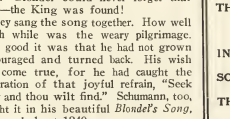
In those days the minstrel was a privileged character, he was made welcome at the castle and was given board and lodging for his entertainment. From castle to castle, up and down the water courses, Blondel took his way, but from servants and peasants he found no trace of the lost king. He had been many months away from home when one day in the forests of Austria he heard how a prisoner was guarded with the utmost care at the royal castle of Deurrenstein. Could this be the King?

At the castle gate he was roughly turned away, they did not want his songs, they did not want his entertainment, and the minstrel passed out of the grim courtyard. Blondel was not so easily balked, he decided he would sing his songs outside the gates. "Who knows," said Blondel, "but the King might hear, and surely he will know my voice and answer my song."

In the twilight Blondel came to the foot of the gloomy tower.

He struck his lute and began to sing a verse of the very song he and Richard had composed together at Jerusalem, "Seek truly and thou wilt find." The dogs bayed and his voice trailed off into silence. From above he suddenly heard a deep-toned voice singing the second verse of the song. Such a burst of song! Blondel could never forget that voice—the King was found!

They sang the song together. How well worth while was the weary pilgrimage. How good it was that he had not grown discouraged and turned back. His wish had come true, for he had caught the inspiration of that joyful refrain, "Seek truly and thou wilt find." Schumann, too, caught it in his beautiful *Blondel's Song*, composed about 1840:



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The Music Father Wants to Hear

By H. J. WRIGHTSON

It has been often said "there is no accounting for taste." Personal preferences for this or that are very noticeable and particularly unaccountable in music. Without going very deep we may perhaps explain some of the common likes and dislikes in music.

Daughter takes lessons and father wishes to hear her play for him occasionally. But does he enjoy Bach or Beethoven? Not often. He wants a "tune." This is the way he puts it, a tune being generally some well known, old-time melody, like *Old Folks at Home* or *Nearer My God to Thee* with variations. The variations disguise the air sufficiently to make it mildly exhilarating but not altogether unfamiliar and therefore tiresome—to father. On the other hand, at the other extreme, we have the *blasé* critic on some big daily paper pronouncing almost everything but the very latest and oldest musical inventions flat, stale and unprofitable. Compositions which other musicians might still find inspiring, raising them to a higher plane of feeling, do not affect him in the least, except to the extent of concocting some new and subtle piece of sarcasm and cynicism, and piling up an unusual combination of adjectives expressive of boredom, disgust and a sense of superiority.

Father finds satisfaction in new and interesting music or at least in that which has not yet grown over-familiar. But at the same time he hears so little music, in the sense of really listening to it, that *Old Black Joe*, with variations, still fills a long-felt want.

Association of ideas has much to do with our enjoyment of sensorial effects—sounds, sights, odors, music, pictures, landscapes, flowers. It has been said with a depth of truth, "music is that which the orchestra reminds us of." A piece of music will first suggest a train of thought, and at each hearing renew a similar mood, together with other ideas later attached to it. When this process has been repeated too often it no longer produces a reaction, and we must proceed to new experience.

Wagner's Selfish Autocracy

There surely never was a more paradoxical being than Richard Wagner, and as a theme for writers with a taste for delving into the complexities of the human mind he will always be a favorite subject. None has gone deeper into Wagner's character than has Mr. Ernest Newman in his *Wagner as Man and Artist*. "At once a Spartan and a voluptuary in body," says Mr. Newman, "ready to endure many miseries rather than live any kind of life, yet unable to deny himself all sorts of luxuries even when he had not the money to pay for them, he was both a Spartan and voluptuary in the things of the mind. He cut himself adrift uncompromisingly, even with rudeness, from people he disliked, even though they for their part were not ill-disposed towards him and might have been useful to him. But to his friends he clung with the same hungry passion as to his silks and satins and perfumes, and, it must be confessed, for the same reasons—because they warmed and refreshed and soothed him. He loved his friends, but for his own sake, not theirs.

"This may seem a harsh judgment of him, but his letters and his record admit of no other reading. With his lust for domination, he could never endure independence in anyone round about him. This was Nietzsche's great offense, that he dared to think his own way through life, instead of falling into the ranks and becoming the instrument of Wagner's will. We have seen Wagner commending this person and that for their 'devotion,' their 'fidelity' to himself, and becoming pettishly angry with Cornelius and Tausig for not coming to him the moment he wanted them. In his old age he was as insistent as ever that no one in his circle should follow a desire of his own if it clashed with his. In the later Wahnfried days he used to go through Bach's preludes and fugues in the evenings, expatiating upon each of them to an admiring company. One night he was deeply displeased at young Kellermann for having absented himself from Wahnfried, having preferred to go to some concert in the town; Wagner 'got violently excited' over it, and regretted afterwards that he could not 'give it to' anyone quietly and calmly, on which account he would rather avoid doing it altogether. On this day it was a long time before we could get to the *Forty-eight.*'"

Robert Browning's Superficial Musical Knowledge

The interesting *Pages from an Unwritten Diary*—a book of memoirs by Sir Charles Villiers Stanford—contains an account of an evening spent in Trinity College, Cambridge, with Joachim, Grove, Hueffer (later music critic to the London *Times*), and Robert Browning. This brilliant group of musical enthusiasts engaged themselves, says Stanford, "in a warm controversy on the subject of Beethoven's last quartets. The member of the party who talked most and knew least about the subject, was, curiously enough, Browning. I remember remarking *sotto voce* to my neighbor that his arguments explained to me that the true reason of the obscurity of many references to his poems was the superficiality and exiguity of his technical knowledge. When Jebb was writing his masterly Greek translation of *Abt Vogler*, he too became well aware of this weakness, and was able with infinite skill to gloss over the solecisms of the original."

"Sliding by semitones till I sink to the minor,' is indeed the refuge of the destitute amateur improviser. But Browning was too consummate a master of craft to commit such blatant blunders as others of his day, when they ventured upon the perilous paths of an art they did not know. Black wrote of Mozart's Sonata in A sharp,' and even George Eliot, most careful of writers, spoke of a 'long-drawn organ-stop,' comparing a piece of wooden mechanism with a sound. The *Times* too once described the organ on the Handel Festival platform as possessing 'wonderful ramifications of fugues and diapasons.'"

Interesting Facts About the Opera

The first French Opera to be written was *Akebar, Roi de Mogol*, written and composed by the Abbé Mailly, 1646. The real founder of the French School of Opera, however, was the Italian Lulli.

The first Singspiel ever publicly performed in the German language was *Adam und Eva* by Johann Theile. This work, the true forerunner of German opera, was produced in Hamburg, 1678.

Handel's famous opera *Rinaldo* was composed in a fortnight. This opera contains the famous arias, *Lascia ch'io pianga*, *Cara sposa* and *Il tricerbero umiliato*. The *Lascia ch'io pianga* was originally an instrumental sarabande composed for Handel's opera *Elmira*, produced at Hamburg, 1705.

We are familiar with the "fire-music" of Wagner and with the "water music" of Handel, but it will be news to many to learn that Handel wrote a suite known as the "Firework Music." It consisted of a series of pieces all in the key of D written by Handel and performed at the firworks given at the Green Park, London, 1749, on the occasion of the Peace of Aix-la-Chapelle. The band, 100 in all, contained twenty-four oboes, twelve bassoons, nine trumpets, nine horns, three drums and the balance of strings. A mammoth orchestra truly!

While Count Bardi and his friends in Florence originated modern opera and Lyric Drama with *Dafne* and *Euridice*, and Monteverde developed it still further it was many years before opera became firmly established. The first opera heard in Rome entered the city on a cart. "During the Carnival of 1606," says W. S. Rockstro in Grove's *Dictionary*, "this ambulant theatre was driven from street to street, surmounted by a movable stage, whereon five masked performers enacted a little play, set to music for them by Paolo Quaghiati. So great was the success of the experiment, that from four o'clock in the afternoon until after midnight the little band of strollers found themselves surrounded by a never-failing concourse of admiring spectators."

The Magnificence of Liszt

When Sir Charles Stanford was a student in Leipzig he met many interesting musical notables, but none more so than Franz Liszt. "From what one may call adventitious concerts," he tells us in his *Pages from an Unwritten Diary*, "I had also an occasional thrill; such as the meteoric appearance of Liszt at a semi-private gathering in his honor. He was only present as a listener, but everyone so markedly refused to leave the room after various young people had tremblingly performed, that he happily took the hint and sat down at the piano. The moment his fingers touched the keys, I realized the immense gap between him and all the other pianists.

"He was the very reverse of all my anticipations, which inclined me, perhaps from the caricatures familiar to me in my boyhood, to expect to see an inspired acrobat, with high-action arms, and wild locks falling on the keys. I saw instead a dignified, composed figure, who sat like a rock, never indulging in a theatrical gesture, or helping out his amazingly full tone with the splashes and crashes of a charlatan, producing all his effects with the simplest means, and giving the impression of such ease that the most difficult passages sounded like child's play. It was the very reverse of the style of the young lady to whom von Bülow, after hearing her performance, went up with a deep bow and said, 'I congratulate you, Mademoiselle, upon playing the easiest possible passages with the greatest possible difficulty.'"

Milton's Love For Music

By GRACE P. KARR

One finds so many references to music in Milton's poetical works that one comes to expect some musical characterization on nearly every page. Most music lovers know that Milton was an interested student of music and devoted much time to it. In fact this aspect of his life has been the subject of many discussions.

Milton's understanding of the result of every kind of musical sound and of the finer shading in effects is more minutely shown in his shorter poems than in the longer ones, where, of course, he heralds every important action or coming event through music, generally in the form of singing. In *L'Allegro* Milton realizes the pleasure of hearing

"—the lark begin his flight,
And singing, startle the dull night."

Following the same thought he describes the thrill which the hounds and horn arouse at early dawn. The harmonious chords of happiness are brought out in:

"—the ploughman near at hand
Whistles o'er the furrowed land,
And the milkmaid singeth blythe."

He alludes to the bells as merry and expresses a wish to be covered with Lydian airs. How could he reveal more clearly a strong passion?

The poet's personality is frequently shown in his writings, and while enjoying the light, fantastic music of *L'Allegro* he respects sincerely the deeper, more inspirational music appropriate to *Il Penseroso*. Here the Muses sing; the nightingale calls are "most musical" because they shun the noise of folly, namely discord with other sounds. What love and tenderness is shown in,

"—and as I wake, sweet music breath
Above, about or underneath."

Milton himself, must have heard the far off curfew pealing forth its clear melodious notes with the murmur of some stream for its accompaniment. He tritely hints that music is a language to be used for thoughts inexpressible by words when he says;

"More is meant than meets the ear."

Notice how the power of music is shown;—

"—bid the soul of Orpheus sing,
Such notes as warbled to the string,
Drew iron tears down Pluto's cheek
And made Hell grant what love did seek."

The proof of his enduring love for music is in a short poem of twenty-eight lines called "At a Solemn Music" where he hopes to hear;—

"—the cherubic host in thousand quires
Touch their immortal harps of golden wires,
Singing everlastingly; . . . .
In perfect diapason, ...

Efficiency in Reading for Beginners

By GRACE BUSENBARK

Of all the problems the teacher confronts, that of showing results to the parent is perhaps the most difficult. The parent wants to see what he is getting for his investment, and with beginners perhaps the best way of showing results is to reveal that actual progress has been made in reading. If the parent knows nothing about music and sees the little pupil halting with every few notes, the teacher can talk her head off on the virtues of her method but leave the parent unconvinced.

One of the best ways of correcting halting playing with little ones is the following. A beginner to whom the printed music is usually only a mysterious conglomeration of hieroglyphics is generally so engrossed with the notes that when an unfamiliar note or phrase confronts him he stops, often quite unnecessarily, thus missing one or more beats, losing his place, and becoming generally confused. In the writer's mind this is due to lack of continued concentration or lack of complete understanding of the symbols. If the latter shortcoming is remedied in the usual way, it is possible to clean up the other without trouble. I have found it helpful to have a small white card which I employ to cover each note as the pupil plays it. This forces him to concentrate and look at the next note before he plays it. It is even possible to have a larger card and cut out an opening the size of one measure or thereabouts. Of course, this is only a means to an end, but a crutch of this kind often helps a pupil along a difficult journey.

In this way the pupil wastes no time in looking twice at the same note, and is ready for the next measure for the next beat. This method applies particularly to very slow playing necessary in the reading of new music. I have found it especially good with children inclined to flightiness or "mind wandering" with the resultant stumbling. Stumbling is nothing more than a habit—one that can be permitted to grow or one that can be rooted out if the teacher's methods are sufficiently specific.

The card idea helps to hold the interest of the pupil in an otherwise dull exercise. The children enjoy the card that plays tag with the notes as they call it. In fact, this plan trains the little one to see and move quickly and regularly. Five minutes' practice in this way does more toward making good little sight-readers than an hour wasted upon diffuse work. Moreover, it develops a good rhythmic sense which would otherwise have been impossible with a sluggish development of what might almost be called the read-

Three Kinds of Waltzes

By OSCAR BIE

SCHUMANN once differentiated between Head, Foot and Heart Waltzes. The first, he said, were written as one was about to retire and heard the rumble of carriages in the street bearing happy young people off to balls that one could not attend oneself. The second class, the foot waltzes, are the Strauss waltzes, when all feel impelled to jump and spring —eyes, hair, lips, arms and legs. Even the onlookers may be ground under the feet of the frenzied dancers. The musicians never tire, but blow heroically on and on as though they took part in the dance. These dances seem to me to be written in A major and D major. At last there is a class for the A flat major and D flat major enthusiasts. These are the waltzes of memory, of youth gone by and of homesickness. That is, Chopin.

Strauss commanded the orchestra, which to the final stroke of the bass drum were ready to do his smallest bidding. Chopin, naturally a recluse in spirit, loved to revive his memories in three-quarter measure upon his beloved instrument. His waltzes are the most delicate and intimate blossoms of his art. Schubert played for his own delight, but his waltzes were natural, the waltzes of Strauss, but his waltzes were also natural. Chopin, however, was the flower of culture and his waltzes are the highest manifestation of this delightful measure. The tempos wander here and there, criticism ends and flowery breezes waft to and fro, moving the player to highest ecstasy.

Wit, Humor, Anecdotes

The organist of a country church, having fallen ill just before a festival at the church, asked a friend of his—an accomplished musician—to play in his stead.

The friend consented, and, on the festival day, chose the "Hallelujah Chorus," playing full chords where the regular organist only played single notes. The former, of course, required far more wind.

Presently, in the middle of the piece, the wind gave out. The organist waited a few moments; then, finding it did not come on again, he went round to the blower and found him just going home.

"Go on blowing," said the organist.

"Blowing!" said the blower. "Why you're finished. Do you think I've been blowing all these years and don't know how many puffs the 'Hallelujah Chorus' takes? You can't get over me."—*Musical America.*

Quint—"So you've written a new song for soprano voice. What's it called?"

Quaver—"'Would That I Were Young Again.'"

Quint—"Great Scott! You'll never get any woman to sing that."—*Boston Transcript.*

"What is that tune your daughter is playing?"

"Which daughter?" asked Mrs. Cumrox. "If it is the older girl it's Liszt's Hungarian Rhapsody, and if it's the younger one it's Exercise Twenty-seven."—*Washington Star.*

A well-known dramatic critic was leaving the theater after the third act of a new play. The manager, seeing him, exclaimed, "Why, Mr. X., there is another act coming."

"Yes," retorted the critic, "that's why I am going."—*New York Evening Post.*

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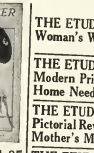

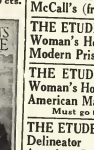

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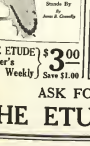

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EXAMPLE
The Etude — Class 25
Delineator — Class 23
McCall's — Class 10
Total class numbers 58
Multiply by five
Price of Club — $2.90

Class No.	Regular Price	With The Etude
80 Adventure	$1.50	$1.75
30 All Outdoors	1.00	1.25
17 American Boy	1.00	1.25
17 Amer. Cookery	1.00	1.25
25 Amerikan Rev.	1.50	1.75
19 Amer. Motherhood	1.00	1.20
4 Amer. Needlework	.50	1.00
80 Atlantic Monthly	4.00	5.25
16 Book News	1.00	1.25
47 Bookman	3.50	3.80
17 Boy's Life	1.00	1.25
17 Boy's Magazine	1.00	1.20
17 Boy's World	.50	1.05
Camera	1.50	1.40
70 Century	4.00	4.75
" Critical Ed.		5.00
70 Country Life in America	4.00	4.75
85 Countryside Magazine	3.00	3.00
" Craftsman	3.00	4.35
16 Creascola	1.00	1.25
50 Current Opinion	3.00	3.75
23 Delineator	1.00	1.25
19 Designer	.75	1.05
25 ETUDE	1.50	1.50
25 Everybody's	1.50	2.00
17 Farm Journal	1.00	1.10
25 Field and Stream	1.50	2.40
25 Garden Magazine	1.50	2.40
4 Girl's Companion	$.50	$1.65
70 Harper's Monthly	4.00	4.75
70 Harper's Weekly	4.00	5.25
30 Health Culture	1.00	1.25
1 Home Needlework	.75	1.80
30 Home Beautiful	2.00	2.75
23 House and Garden	3.00	3.75
3 Housewife	.50	1.00
50 Independent	3.00	4.00
" Internat'l Studio	3.00	4.00
25 Keramic Studio	4.00	4.75
15 Ladies' World	1.00	1.25
17 La Follette's	1.00	1.25
100 Leslie's Weekly	5.00	5.75
60 Lippincott's	2.50	3.25
" Literary Digest	3.00	4.35
17 Little Folks (new)	1.00	1.25
10 McCall's	.50	1.75
23 McClure's	1.50	2.40
23 Metropolitan	1.50	2.40
23 Modern Electrics	1.50	2.40
17 Modern Priscilla	1.00	1.90
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25 National Mag.	1.50	2.40
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21 Normal Instructor	1.25	2.40
70 Organ	4.00	4.75
30 Organist	1.50	1.75
50 Outing	3.00	3.75
" Outlook	3.00	5.05
30 Pearson's	1.50	2.25
3 People's Home Journal	.25	1.00
15 Personality	1.00	1.80
24 Pictorial Review	1.00	1.50
30 Pictorial Culture	1.50	2.00
30 Pictorial Review	1.50	2.25
25 Popular Electricity	1.50	2.25
30 Recreation	1.50	2.75
30 Review of Reviews	3.00	3.00
30 St. Nicholas	3.00	3.75
30 Scribner's Mag.	3.00	3.75
25 Something To Do	1.00	2.10
30 Success	1.00	2.50
30 Survey	2.00	4.05
30 Technical World	1.50	2.00
25 Theatre	3.50	4.50
30 Travel	3.00	3.75
7 To-day's Mag.	1.00	1.75
19 Vanity Fair	1.00	1.25
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THE ETUDE
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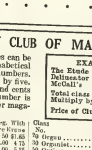

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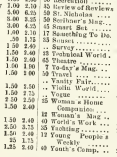

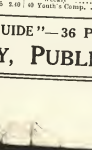

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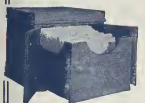

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